SPECTRUM 23

THE BEST IN CONTEMPORARY FANTASTIC ART

EDITED BY

JOHN FLESKES

SPECTRUM 23

THE BEST IN CONTEMPORARY FANTASTIC ART

FEATURING NEARLY 300 ARTISTS INCLUDING

JULIE BELL

CORY GODBEY

GUANGJIAN HUANG

FLESK

Ms. Hammer by Bayard Wu

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JOHN FLESKES

Upon the Waters by Vance Kovacs

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Artists, art directors and publishers interested in receiving entry information for the next Spectrum competition can visit *spectrumfantasticart.com* for details. Printable entry forms are available. "Call for Entries" posters (which contain complete rules, lists of fees and forms for participation) are mailed in October each year.

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Left to right: David Palumbo, Kirk Thatcher, Cynthia Sheppard, Terryl Whitlatch and Charlie Wen at the *Spectrum* 23 judging event.

SPECTRUM 23 JUDGING EVENT

The esteemed judges for *Spectrum* 23 were David Palumbo, Cynthia Sheppard, Kirk Thatcher, Charlie Wen and Terryl Whitlatch. Each is a highly revered artist working in the industry who we were privileged to have make the selections for this latest annual. They reviewed thousands of entries during a daylong event held on February 27, 2016 at the Flesk Publications offices in Santa Cruz, California.

The jury members were flown in from around the country to harmonize as a group. As new friendships formed, they created an ambiance and mood that can be felt throughout this book. This year all five got along exceptionally well, as if it was a reunion of old friends instead of them meeting for the first time. With *Spectrum* 23, you can't help but feel the camaraderie and jovial atmosphere of the judging event day.

As is the case each year, the votes were kept anonymous. A majority of three or more votes secured the placement of a given work within the pages of the *Spectrum* annual. A sense of fairness was encouraged within the jury from the start. Paramount is the art and its ability to jump out and engage each judge to vote for it. The names of the artists were not shared, and the jury was asked to set aside any personal friendships with fellow artists and to vote purely on the quality of the works. They were also asked in advance not to share their votes with the others, to avoid favoritism.

In most cases, the judges pulled together each year do not know one another personally. Furthermore, they are often people who are not friends of the director, John Fleskes, who chooses the jury. This guarantees as wide a breadth of selection as possible. It gets back to the process being a fair one where all artists have an equal chance of being seen by the jury.

Once the individual judging was finished, John Fleskes pulled together the works that had been earmarked for award considerations. Each judge was asked to select at least one piece within each of the eight categories that displayed a marked premium quality to share with the others during the awards discussions. All in all, a typical batch for discussion can range from ten to thirty pieces for each category. This is when the jury members were encouraged to openly discuss their case for certain works to receive a silver or gold award. The five were cordial, listened to each other's thoughts and voted until they had a group consensus. Fleskes was on hand to mark those works that earned nominations and awards but offered no opinions during the process. The awards, just like the art selections for the book, were for the jury alone to determine without any outside influence.

Now it's time to meet the jury.

DAVID PALUMBO

Moon Children

Photo by Greg Preston for Spectrum Fantastic Art

David Palumbo is an award-winning illustrator (including *Spectrum* and Chesley awards) whose work focuses on narrative, moody scenes that combine a modern psychology and texture with heavy influences of classical realism and Golden Age illustration.

A 2004 graduate of the Pennsylvania Academy of Fine Arts, Palumbo began his painting career selling in galleries but quickly transitioned into freelance illustration. His clients represent a broad range of outlets, from *The New Yorker* and *Scientific American* to Dark Horse Comics and the trading-card game *Magic: The Gathering*. He is primarily known for genre work on covers and gaming cards.

In addition to illustration, Palumbo has continued pursuing gallery work. His ongoing series of nudes have been published in multiple volumes and shown in galleries from New York to Paris.

CYNTHIA SHEPPARD

Aries

Scorpio

Photo by Greg Preston for Spectrum Fantastic Art

Born in 1983 in the Virginia suburbs of Washington, D.C., Cynthia Sheppard first learned to draw and paint from her father, a skilled artist who often painted portrait commissions and gallery work. She was introduced to the fantasy genre by way of role-playing games, then decided to pursue fantastic art as a career after her grandfather gave her an edition of *Spectrum* for her fourteenth birthday. Sheppard attended a fine-art school but left early and worked odd jobs for several years while building her portfolio. Her entrance into the fantasy-illustration community came in 2007, after becoming acquainted with artist Dan Dos Santos and visiting Donato Giancola's studio in Brooklyn. She had an illustration published in *Spectrum* in 2008 and by 2011 had transitioned into full-time freelance illustration. Sheppard's illustrations have evolved since then, with influences from nineteenth-century painters. Her recent personal works are often autobiographical or somehow relate to experiences of those close to her, and they usually center around the themes of unrequited love, loss or finding beauty in tragedy.

Over the course of her career, Sheppard has contributed artwork to Tor Books, Fantasy Flight Games, Dungeons & Dragons and *ImagineFX* magazine, but she is best known for her illustrations for *Magic: The Gathering* trading cards. She also contributed concept art for *Magic* games, and in February 2015 she put her freelance work on hold to become an art director for the *Magic* team at Wizards of the Coast. When not art-directing, Sheppard enjoys painting personal pieces, attending figure-drawing sessions and conventions, and mentoring up-and-coming fantasy illustrators and reviewing their portfolios.

KIRK THATCHER

Kirk Thatcher is an Emmy Award-winning writer and producer, a four-time Webby Award- winning director and a production designer with a penchant for special effects, strange creatures and comedic characters with irreverent personalities. He began his career at eighteen at Industrial Light & Magic, George Lucas' special-effects facility, creating and puppeteering creatures for films such as *Return of the Jedi*, *Star Trek II*, *Star Trek III*, *E.T.*, *Poltergeist* and *Gremlins*. He also was an associate producer on *Star Trek IV*, in which he had a memorable cameo as the Punk on the Bus, rocking out to "I Hate You," which he also wrote.

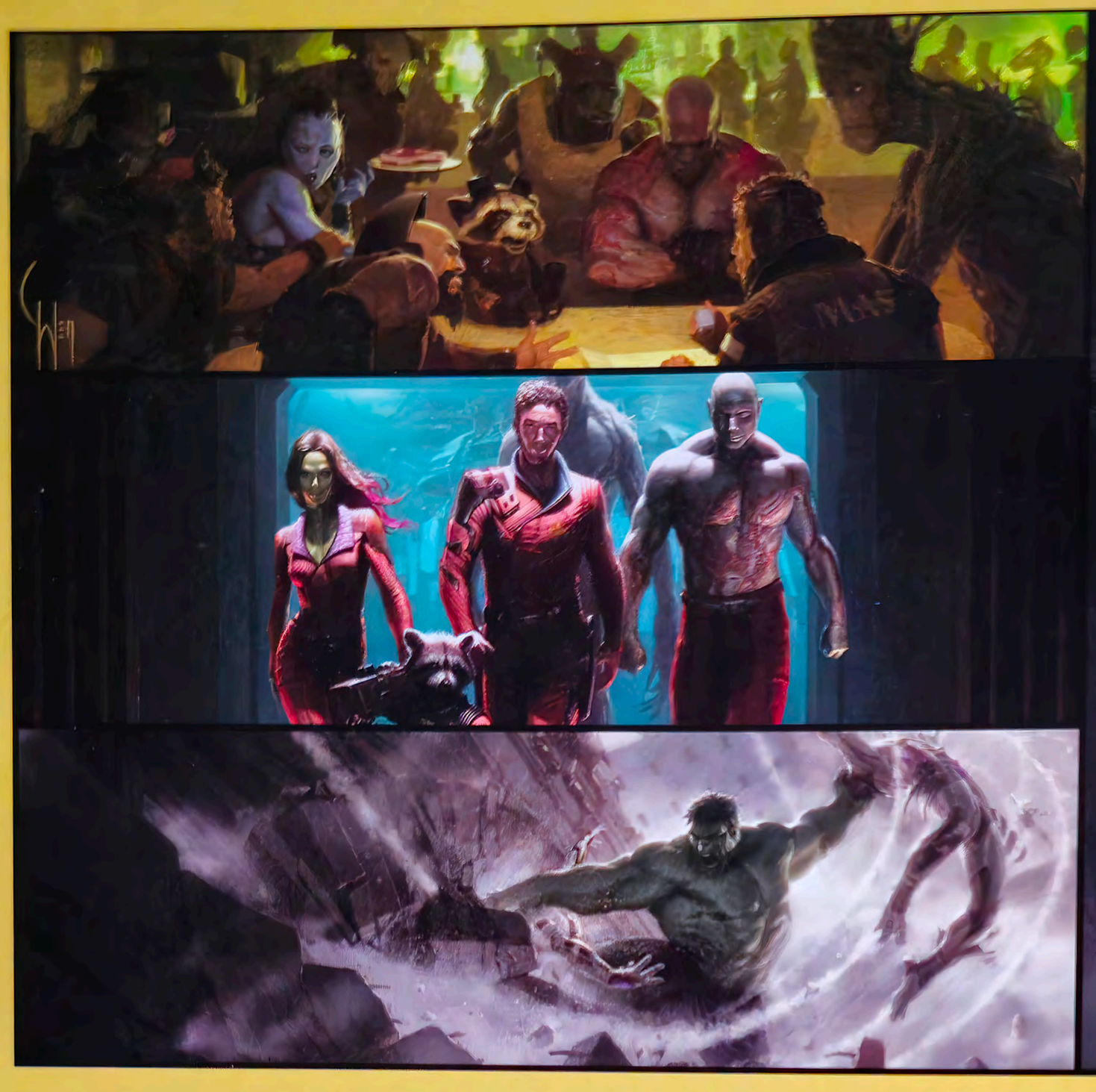
Much of Thatcher's career has involved the Muppets. In the early 1990s, he was a co-producer on the ABC series *Dinosaurs*, for which he designed most of the characters and worked closely with one of his mentors, the late Muppets creator Jim Henson. A few years later, he was supervising producer on the Emmy Award-winning ABC series *Muppets Tonight*. He also has co-written several Muppets films, including *Muppet Treasure Island*. Thatcher's first directorial effort came in 2003, on *It's a Very Merry Muppet Christmas Movie* for NBC. Since then, he has directed television features such as *The Muppets' Wizard of Oz* and *Muppets Letters to Santa*. Most recently, Thatcher directed *Jim Henson's Turkey Hollow*, a comedic adventure starring Mary Steenburgen and four new Henson Creature Shop characters, which aired around Thanksgiving 2015 on the Lifetime Network.

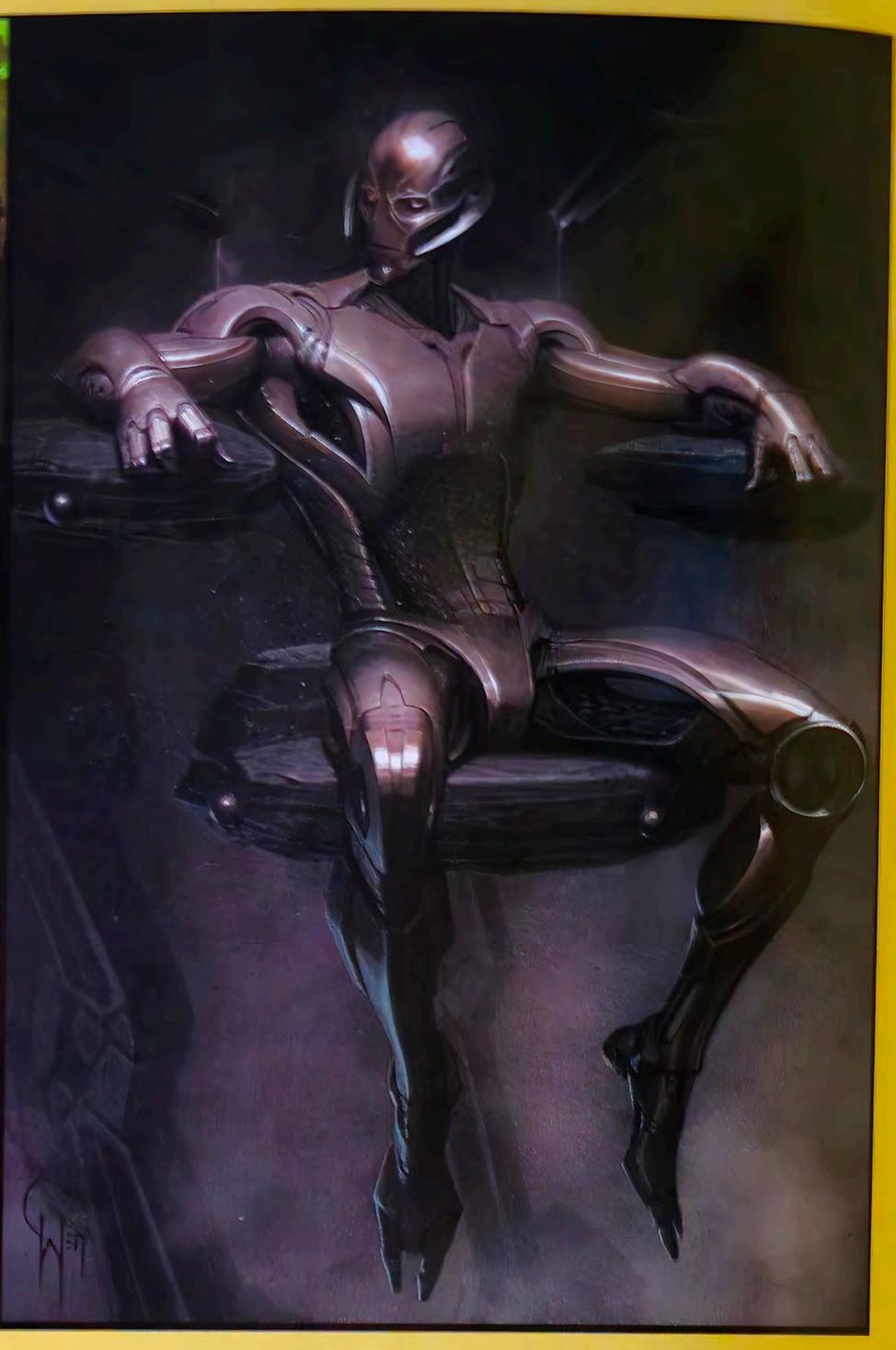
Thatcher's Muppets duties have not been limited to films and TV. Thatcher directed sixteen Muppets viral videos for YouTube. One of them, the Muppets' "Bohemian Rhapsody," received two Webby Awards and over 50 million hits worldwide. He also directed a Muppets music video with the group OK Go and an award-winning commercial campaign for the Disney theme parks featuring the Muppets. He recently directed four other Muppets-related commercials and eight Muppets Web videos, including *Jungle Boogie* with the Electric Mayhem band.

Thatcher recently was one of the three regular judges on the Syfy Channel series *Jim Henson's Creature Shop Challenge*. He also has written episodes for the Cartoon Network series *Foster's Home for Imaginary Friends* and directed episodes of Nickelodeon's *Lazy Town*, Comedy Central's *Crank Yankers* and PBS's *Sid the Science Kid*. The Jim Henson Company chose Thatcher to direct a theatrical film version of *Sid the Science Kid* in 3-D using both motion-capture and animation.

When he isn't busy creating or directing shows, Thatcher is a voice talent responsible for many of the memorable voices on *Gremlins II* and the animated series *Klutter*.

CHARLIE WEN





Charlie Wen has been a leading designer for video games, animation and films for almost twenty years. In 2001, he founded and directed visual development at Sony Computer Entertainment for the game series *God of War* and created Kratos, one of the most iconic characters in video-game history. After a few years designing for films and TV series such as *Gatchaman*, *ThunderCats*, *Sucker Punch*, *Captain Nemo* and *Akira*, Wen co-founded and became co-head of visual development at Marvel Studios. From its infancy, he was entrusted to lead the design team that defined the visual style across the Marvel cinematic universe, working on such films as *Thor*, *Captain America: The First Avenger*, *Ironman 3*, *Avengers*, *Captain America: The Winter Soldier*, *Thor: The Dark World*, *Guardians of the Galaxy*, *Avengers: Age of Ultron* and most recently *Ant-Man*.

Wen also has been an art director for future projects at Riot Games and is currently in the process of building his own company.

TERRYL WHITLATCH

Blue Butterflies

Terryl Whitlatch was born in Oakland, California, and started drawing before she was three. Growing up with a mother who still is a talented artist-illustrator, a father who taught biology and grandparents who owned a horse ranch, she soon developed a fascination with animals. Countless weekends were spent visiting zoos, aquariums and museums, and her father was constantly bringing home mounted skeletons and creatures preserved in jars, as well as insects and other living animals.

After studying illustration at the California College of Arts and the Academy of Art University, Whitlatch began a career that has spanned over twenty-five years. She has worked with many major studios and effects houses as a highly sought after creature and concept designer. Clients include Industrial Light & Magic, Pixar, Walt Disney Feature Animation, PDI, Entertainment Arts, Lucasfilm Ltd., LucasArts, Paramount and Universal Studios, Chronicle Books, Design Studio Press, Titan Books, and various zoos and natural-history museums.

Whitlatch designed most of the alien creatures for *Star Wars: The Phantom Menace*, from concept to fully realized anatomies and stylizations. Her significant characters included Jar Jar Binks, Sebulba, the pod racers, the undersea monsters of Naboo and the Naboo swamp creatures. She also worked closely with George Lucas in the redesign of such pre-existing characters as Jabba the Hutt and the dewbacks. For Disney's *Brother Bear*, she designed the bear, moose and other animal characters, from highly realistic anatomical studies to fully branded characters. She also has contributed concept work for films such as *John Carter of Mars* and Pixar's *Brave*.

Among her books, Whitlatch is the creator and illustrator of *The Wildlife of Star Wars: A Field Guide* and *The Katurran Odyssey*. She also produced *Animals Real and Imagined*, *The Principles of Creature Design: Creating Imaginary Animals* and the upcoming *Bestiary: The Natural History of Mythical Creatures*. Her work also appears in *ImagineFX* and *Aeon* magazines, and she has produced four DVDs about creature design for the Gnomon School of Visual Effects.

Whitlatch is a contributor to the fantasy and science-fiction illustration blog "Muddy Colors" and a frequent guest lecturer and workshop instructor at many venues. Partnering with Copic Markers/Imagination International, Whitlatch is the creator of *Tales of Amalthea*. She also teaches creature design and animal anatomy for Schoolism Online and gives workshops via Schoolism Live.

Top, left to right: Bob Self, Julie Bell, Donato Giancola, Arnie Fenner, Cathy Fenner, Nico Delort, Mike Mignola, Charlie Kochman, Richard Pini and John Fleskes at the *Spectrum* 23 Awards Ceremony. *Middle, left to right:* Mike Mignola with his Grand Master award. Rebecca Guay, SooJin Buzzelli and Julie Bell during the awards ceremony. *Bottom row, left to right:* Patrick Masson with his nominated sculpture "Blind Death." Nico Delort, Mike Mignola, Kristine and Colin Poole, and Julie Bell.

SPECTRUM 23 AWARDS CEREMONY

RECOUNTING THE EVENING BY JOHN FLESKES

The Spectrum Awards Ceremony was held at the Society of Illustrators in New York City on Saturday evening, May 7, 2016. An all-star cadre of presenters attended to introduce and hand out awards in each of the eight categories. The illustrator Victo Ngai presented the awards in the Advertising category; the art director of Orbit Books, Lauren Panepinto, presented in the Book category; Charlie Kochman, the senior editor of Abrams Comic Arts, presented the Comic awards; the science-fiction illustrator Vincent Di Fate presented the awards in the Concept Art category; the artist Donato Giancola, himself a nine-time Spectrum awards recipient, presented in the Dimensional Art category; the art director of Asset International, SooJin Buzelli, presented the Editorial awards; the artist, educator and entrepreneur Marc Scheff presented the Institutional awards; and Bob Self, the president of Baby Tattoo Books and ringmaster of the Carnival of Astounding Art, presented the awards in the Unpublished category. Each did a marvelous job while keeping the evening light, fun and engaging.

The evening opened with an introduction by myself. This was followed by the Rising Star presentation, given by its originators, Colin and Kristine Poole. This award began with *Spectrum* 22 as a way to celebrate the achievements of a new and emerging artist. This year, Victor Maury was highlighted. The evening's finale was the presentation of the Grand Master Award by the artist Rebecca Léveillé-Guay, director of the IMC at Amherst College and its online sister program, the SmArt School. Hellboy creator Mike Mignola received the honor and was presented with a one-of-a-kind bronze award—the Spectrum Muse modified to include broken horns, a right hand of doom and a red patina—labeled "Hellgirl."

The Spectrum Awards Ceremony is one of my favorite moments of the year. It provides the opportunity to bring together our peers and others we admire and to raise them up and celebrate their achievements. This is the core of what Spectrum is: It's the community. It's the chance for us to acknowledge and give thanks to one another. These are people who understand each other fully, including the difficulties faced as an artist—the self-doubt, the insecurities, the constant questioning of one's abilities and the isolation that consumes much of the time while creating. It's a lonely profession. Yet these feelings and experiences are often instrumental in the creative process. Artists do not suffer for their art; they *live* for their art. They are constantly misunderstood for not seeking security in a "normal job" with a regular paycheck and for their drive and passion to express themselves through imagery. The opportunity to bring artists together with others who understand them can often strip away their insecurities and introverted personalities and give rise to a joyful evening of camaraderie before they are whisked back to the solitude of their studios.

It is for these reasons, and many others, that we will continue to hold the Spectrum Awards. The artists deserve a ceremony where they can be recognized by their peers and held high as the stars they are.

A slightly modified version of my opening speech during the awards ceremony further defines how I feel about the artists:

"What makes this year especially gratifying is our opportunity to recognize an outstanding group of fantastic artists within *this* historic building. The Society of Illustrators is one of the most respected institutions in the industry. Many prestigious and pioneering illustrators of the last century have walked within its walls. It is only fitting that today we are recognizing some of the best of the best in the current fantasy arena. There are those here who have been nominated—and others in attendance—who will go on to become legends to future generations, like Rebecca Guay. [Pointing her out in the audience.] This evening is a special moment. It is one where we can savor this gathering of our community as we pay tribute to the artists who are producing the finest work being done today.

"The Spectrum community is like no other that I have ever experienced. We could easily change its name from Spectrum Fantastic Art to Spectrum Fantastic Community. Its warmth, its open-door policy and its welcomeness to all, many of whom are different and new, fit precisely with how I live my own life. I didn't enjoy the best upbringing. But through it all, I was able to learn at an early age how all of us misfits and outcasts who lacked the luxury of a safe environment could gather together and form our *own* family and our *own* community where we could define and set our *own* rules and feel welcome. Spectrum *is* that place. It's the home that many of us never had but always wanted. And it's my role to keep those doors open and to embrace all those who enter.

"Separate from the community aspect of Spectrum, I have to admit that artists are *my* heroes. Despite their sensitivities and the sometimes relentless criticism they receive, artists never quit. They never fail to create, and they throw beauty back at the faces of those who oppose them. They are unrivaled in their determination to create against *all* odds. Despite any and all pursuits by others to strip away their creativity, they persevere and remain heroic while doing so.

"During the Spectrum judging process, when the art submissions are reviewed, each work is looked at without prejudice. Whether you are a big-name artist like Julie Bell, Boris Vallejo and Michael Whelan [pointing to them in the audience] or someone entering the competition for the first time, like Audrey Benjaminsen did last year, when she received a gold *and* silver award for Spectrum 22, each work is given *equal* consideration by the judges for inclusion. I provide no restrictions or guidelines. I tell the judges to vote with their guts and their hearts.

"For *Spectrum* 23, we were honored to have five exemplary artists and industry professionals to serve as the judges: Dave Palumbo, who is here with us this evening, along with Cynthia Sheppard, Kirk Thatcher, Charlie Wen and Terryl Whitlatch. All took time out of their busy schedules to carefully discuss the merits of the works submitted for a Spectrum award. You are about to see the top five works in each of eight categories that were highlighted by this jury. They did an amazing job selecting the recipients, a task that is as difficult to do as it is a privilege.

"For this year, we have the custom-made Spectrum Muses—bronze awards, 14 inches tall, that have been generously created by Colin and Kristine Poole. There are no other awards like them in the industry. They come with our appreciation for the artists and their ongoing accomplishments in captivating our imaginations."

Join us in Kansas City, Missouri, on April 21-23, 2017, for the "Spectrum Fantastic Art Live" event and *Spectrum* 24 Awards Ceremony. More information can be found at *spectrumfantasticartlive.com*.

CLAIRE WENDLING

SPECTRUM 23 CALL FOR ENTRIES POSTER ARTIST

Title: All Moth Flutter By
Medium: Mixed media
(0.3 square leads and
ebony pencil and photoshop)

"One of those littles tales I tell myself when I do these kind of random drawings that lead me to a finished piece during that awaken dream. Representative of my work and what I like: pencil drawing and simple graphic design."

VICTOR MAURY

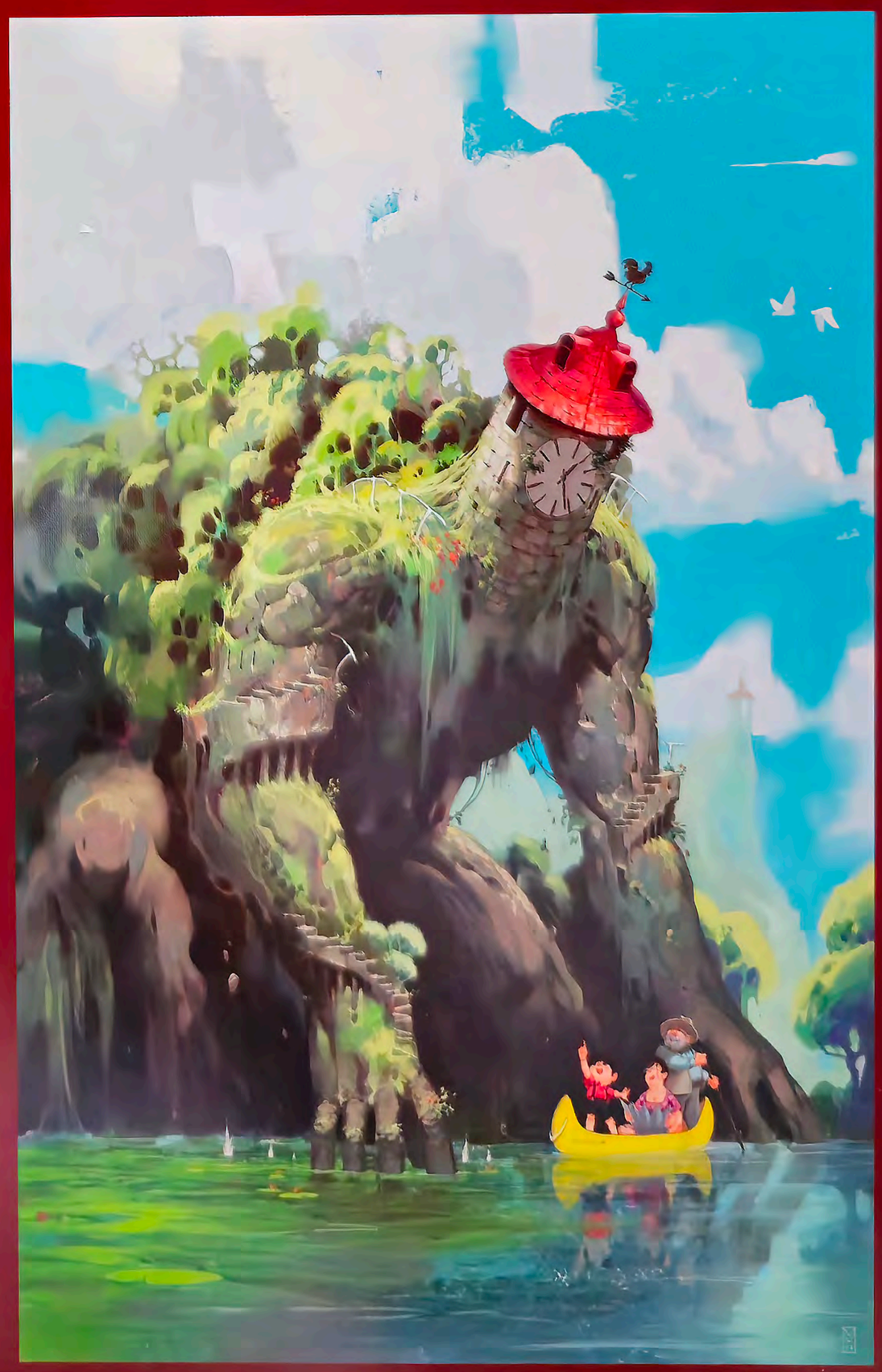
SPECTRUM RISING STAR

"It is quite daunting to be a voice in this chorus of giants, so it's all the more humbling to be acknowledged with this beautiful award."

Victor Maury is a French artist residing and working in Santa Monica, California. As a child, his creative spark was nurtured by his grandparents and routine trips to the heart of the mountains. Always with a penchant for telling stories, he dabbled in comics, T-shirt design and animation and now works primarily in fantasy and game illustration. Maury's work has taken on many forms but ultimately seeks to pay homage to the beauty of nature and other curiosities he encounters in his travels. In this way, he weaves tales rooted in the familiar but with unmistakable notes of high-fantasy and whimsy. When not painting or in the company of close friends, Maury can be found chasing clouds on his bike or staring too long at the mossy stones and gnarly roots of mountain paths.

The Rising Star Award recognizes and acknowledges an emerging artist who demonstrates exceptional abilities and dedication in the fantastic art arena. This affords young artists the opportunity to be recognized for their accomplishments and contributions along with more-established artists. The nominees for this year's Rising Star Award were chosen by the Spectrum Advisory Board. The ultimate winner, Victor Maury, was selected by Colin and Kristine Poole, the Rising Star creators, and announced during the *Spectrum* 23 awards ceremony.

Photo by Greg Preston for Spectrum Fantastic Art



The Clocktower

MIKE MIGNOLA

SPECTRUM GRAND MASTER

Mike Mignola's career has spanned 36 years—from *The Comic Reader* in 1980 to his early beginnings at Marvel Comics in 1983 to the full force of his artistic vision, with the creation of his signature character (and supporting cast and world) of Hellboy in 1993.

His Eisner and Harvey Awards are countless, and it's hard to remember a time when his work was not part of our collective awareness.

People love comparison, where it's the go-to compliment to say this "looks like…" or this "reminds me of…." Well, Mike Mignola has achieved the nearly impossible: He has created something so individual, in all the very best ways, that his work lives complete and independent from such temptation for comparison.

I remember when I first saw *Hellboy* and the play between gravity and humor in this tale of an unexpected hero with unconventional elements. (Horn stumps? Yes!) There he was, smoking a cigar and with all that attitude—combining the beauty of *film noir*, a touch of H.P. Lovecraft, a little pulp fiction, dark cities and unnerving worlds. In the end, it was such a delight and something so totally NEW.

Greg Manchess said of Mike's work: "His personality comes directly at us. Out of all that excellent design, he shows us how black space can be filled with character."

Mike's work is so signature; his marks are his thinking. He has created a powerful artistic *language* rather than a static formula. Other artists may now be compared to him, but *he* will always be recognizable in every stroke, every silhouette, every moment as Mike Mignola and no other.

It's as if, with his practice and his art, Mike is always adhering to his own quote from *Hellboy* Volume 7: "I did not say it was true, only that I believe it."

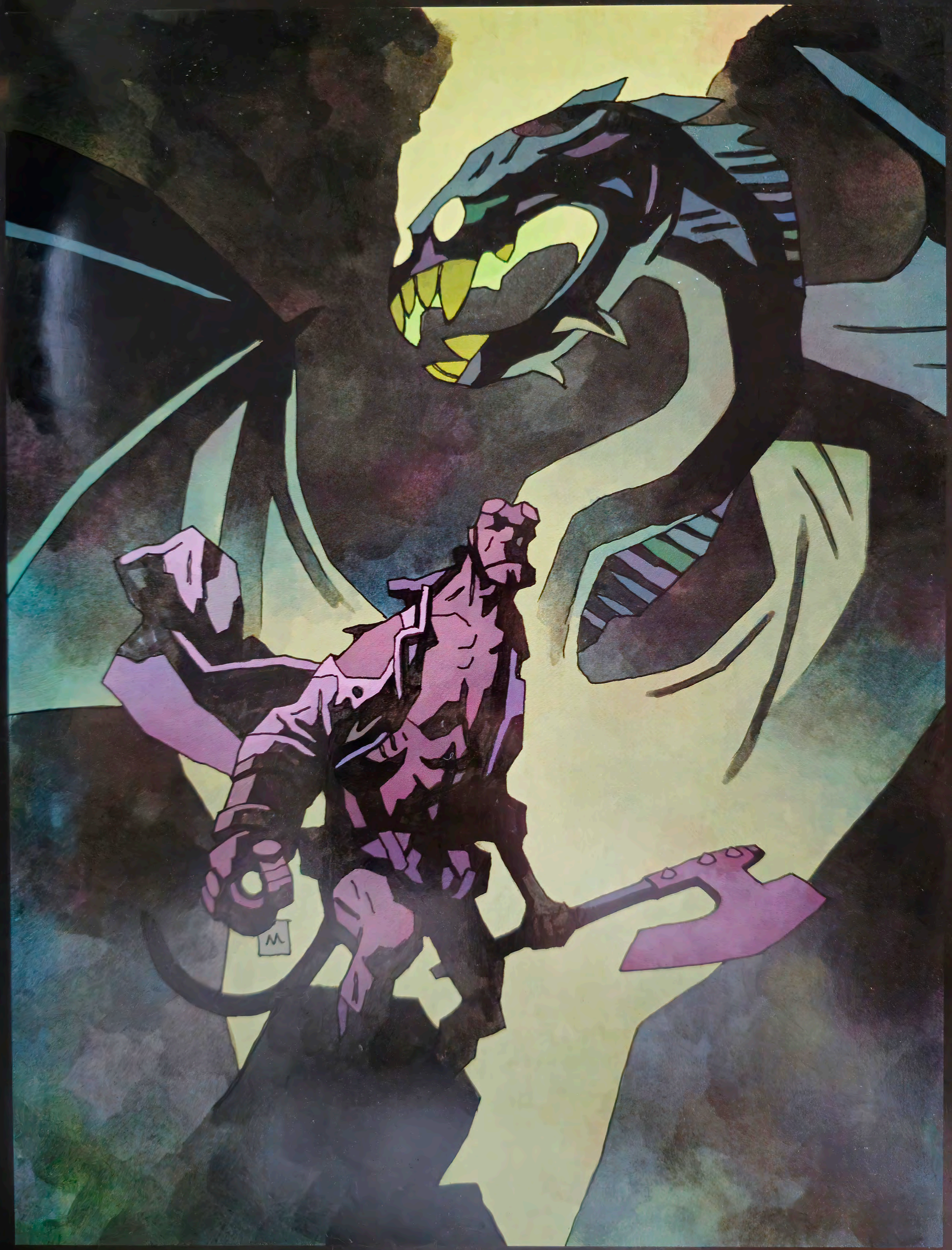
For me, in that quote lies the profound beauty of all of Mike Mignola's work: Tell me a story, give me a character, make up a world not seen before. Through your skill, your humor and your vision, make me believe your way of seeing the world. Make me forget the truth (damn the reality) and let me just BELIEVE YOU, 'cause that's way, way more fun!

What a great gift you have given us all.

—Rebecca Léveillé-Guay

Opposite: The Thing on the Rooftop
Above left: Hellgirl Grand Master bronze award sculpted by Colin and Kristine Poole
Above right: Photo by Christine Mignola

Clockwise from top left: Covers to The Amazing Screw-On Head and Other Curious Objects, Baltimore: Cursed Bells #2, Abe Sapien: Dark and Terrible and The New Race of Man, Children of Lovecraft. Colors by Dave Stewart.



Cover to *Hellboy Library Edition*, Volume 6

If Spectrum had presented a groundbreaking award for artistic achievement in 2015, it surely would have gone to Rebecca Léveillé-Guay for her painting "Maenads" (above). A personal work, it was completed that year for a solo show held in 2016 at the Cory Helford Gallery in Los Angeles.

Photo by Fleskes

YEAR IN REVIEW

A LOOK AT WHAT MADE 2015 GREAT

BY JOHN FLESKES

As we pay tribute to the exceptional artists found within this volume, we also can celebrate the growing Spectrum community. The excellence in quality that can be found throughout this 2015 edition is a great contributor to the increased popularity of the fantastic-art genre while also broadening its diverse atmosphere. We continue to see more reflective works than ever before by a larger range of people from all over the world. It's a movement that has been brewing for over a decade yet is making major strides toward expanding the health of the industry in ways we had not seen before. We are observing shifts that will forever change the climate of the art world. This is something that we can all celebrate and look forward to. And while it happens, Spectrum will be here to welcome and revel in its growth while embracing all, regardless of status or symbols.

Spectrum is in the unique position to be at the forefront of this movement thanks to the open-door policy started by Arnie and Cathy Fenner in 1994 with its first annual. In that inaugural year, Cathy wrote in her chairman's message: "Spectrum doesn't exist to categorize or define fantastic art; rather, it exists to honor the imaginations of very special artists who delight in helping us see the world in a wonderfully different light." This message, which was ahead of its time, held true then and still holds true to today.

If you try to create labels and categorize art, or limit the type of art that can come through the door, it immediately becomes stale and expected. When Arnie Fenner coined the term "Fantastic Art" (during a conversation with Ian Ballantine and Ellie Frazetta in late 1974), it was always meant to be a broad definition that was better left defined by the artists—not by the scholars and certainly not by the academics. By keeping the Spectrum community open to all, that in itself has a great meaning behind it. Creating an environment where artists can be free to create and produce whatever works they can envision, unimpeded by outside influences, and then to provide a place where they can show it off... Yes! That is what we strive for. Give us your best. Give us that which we cannot label or define. Give us the most unimaginable realities and make them tangible. That's who the artists are within this book. If we are to create labels, then let's call them daring, adventurous and courageous. Then let us marvel at the beauty that explains why we were blessed with sight.

As we reflect on 2015, we can also look forward to expanding into an even more diverse group as we begin the second half of this decade. It may sound strange, but the success of this industry is highly dependent on it being legitimate. Those already steeped in its delightfulness know how stunning the art is in the fantastic-art world. We understand how compassionate, warm and inviting its community is. And many of us are aware of its long history, dating back well over a century. It also holds true, however, that this is still a new genre to the general populace. But that is quickly changing. There is an age group that is doing more to embrace fantasy art and bring it to the mindset of the general population than any generation before. This is the "Millennials" (those born between 1982 and around 2000).

Without question, Millennials get a lot of stereotypical flak for supposedly being lazy and lacking direction, but let's look at their real situation: The current economy makes it difficult to enter into home-ownership and raise a family while in your twenties. Thus, with an increasing segment of young people not tying up their income in major life expenditures, those savings are more available for spending on entertainment. While doing this, Millennials have been largely responsible for embracing "geek culture" and making it hip and relevant. They have completely torn down the walls to make fantasy and science fiction legitimate and acceptable to enjoy. Has any other generation had the luxury to be entertained and to support the arts as much as the Millennials? They keep artists working in games, films, comics and animation. I'd call that doing something! As this generation builds the genre up, it also is cultivating and creating a bold new batch of future art legends like Wylie Beckert, Rovina Cai, Victo Ngai, Tran Nguyen and Karla Ortiz. And if you are wondering where the guys are in that list, it's time to pick up the pace, boys! Because the women are dominating the fantastic arts right now. Over the next ten years, you will witness the greatest dynamic shift in artists ever seen. Not only is this exhilarating, but we are also a part of it, and we are all going to be better for it.

To reinforce this amazing shift, I'll ask a couple questions: Has there ever been a more diverse community taking part in the arts before? Has there ever been a time when this many young people

jam-packed the comic, pop-culture and art shows? Millennials are making it happen. They were raised in an environment where it was cool to embrace geekdom—which was completely unlike that of their predecessors, when this genre was regarded as something you kept to your inner circle of fanboy friends.

That previous generation was the first to benefit from the pioneering civil-rights and women's movements of the Sixties and Seventies, as well as the sexual and artistic-freedom movements during the same period. Through the Seventies, Eighties and Nineties, the battle for acceptance by artists in the fantasy genre continued. The advent of cheaper technology and the popularity of superhero movies using digital effects has directly correlated into what we have today. Those who are reaping the rewards are the Millennials. With far fewer boundaries, they are able to mix and adapt with fewer obstacles. Instead of fighting for acceptance and legitimacy, they can focus on building the structures of their passions and dreams. The result is a large young generation that celebrates the arts, fan conventions and shows, cosplay, films, games, science fiction and fantasy. While fans first ingrained in this culture fifteen to twenty years ago may grumble about it possibly fading away, we believe the industry has been secured for a new generation. So, to those who complain about the changes, we say you're looking at it the wrong way. This is the best time ever to be a fan or professional in the fantasy field. The continued popularity of games, films, comics and books in print indicates a healthy market for years to come. As the Millennials assume higher positions in their work environments over the next five to ten years, get ready for them to continue supporting this art form well into the future.

As we look forward, there will always be more things worth fighting for. Whether it is a genre, a group or a demographic, all are coming into their own in this growing world of acceptance. The fantasy arena is an interesting one, since it is known by scores of people through films, television and games, yet the sales of original art are some of the lowest when compared to comics and fine-art prices. One of the best ways that you can contribute to the fantastic arts, is to buy directly from a living artist. Whether this is a print or original art, you will help the individual to grow. And doesn't a piece of original art look better on your wall than a stock in your portfolio?

The fight against being categorized is an ongoing trial for all artists. Labeling artists is a good way to get their fire going. As an artist, you have developed a style and (hopefully) are popular and give fans what they ask for. But what happens when you are either left unfulfilled or, worse yet, deemed "obsolete" and forced into a box of expectations? Jeffrey Alan Love, David Palumbo and Rebecca Léveillé-Guay all have admirable and successful careers. Despite this, they all took drastic measures to create radical changes in their art and moved in a new direction. They have been met with respect for their courage and boldness. It's easy to give what is expected to a fan base. But to give something new and unexpected requires a combination of absolute craziness for abandoning a winning formula and downright courage when the molt comes off to reveal the transformation. It's hard enough for artists to find an original voice, but to find two or three voices—as if they are learning new languages—is both rare and captivating.

Artists excel at offering social commentary on events in their own lives as well as those that affect the rest of us throughout the world. The work itself may not immediately reveal the thoughts that informed the artist when it was created, yet there is no doubt that the greater the inner impact the artist is feeling while executing a work, the greater the art speaks to its audience. It's easy to say that the works found in *Spectrum* are just assignments, just jobs dictated by an art director. But that is unfair. These works are far more. They are labors of love and a keen translation of the sensitivities that were channeled into the art by their creators.

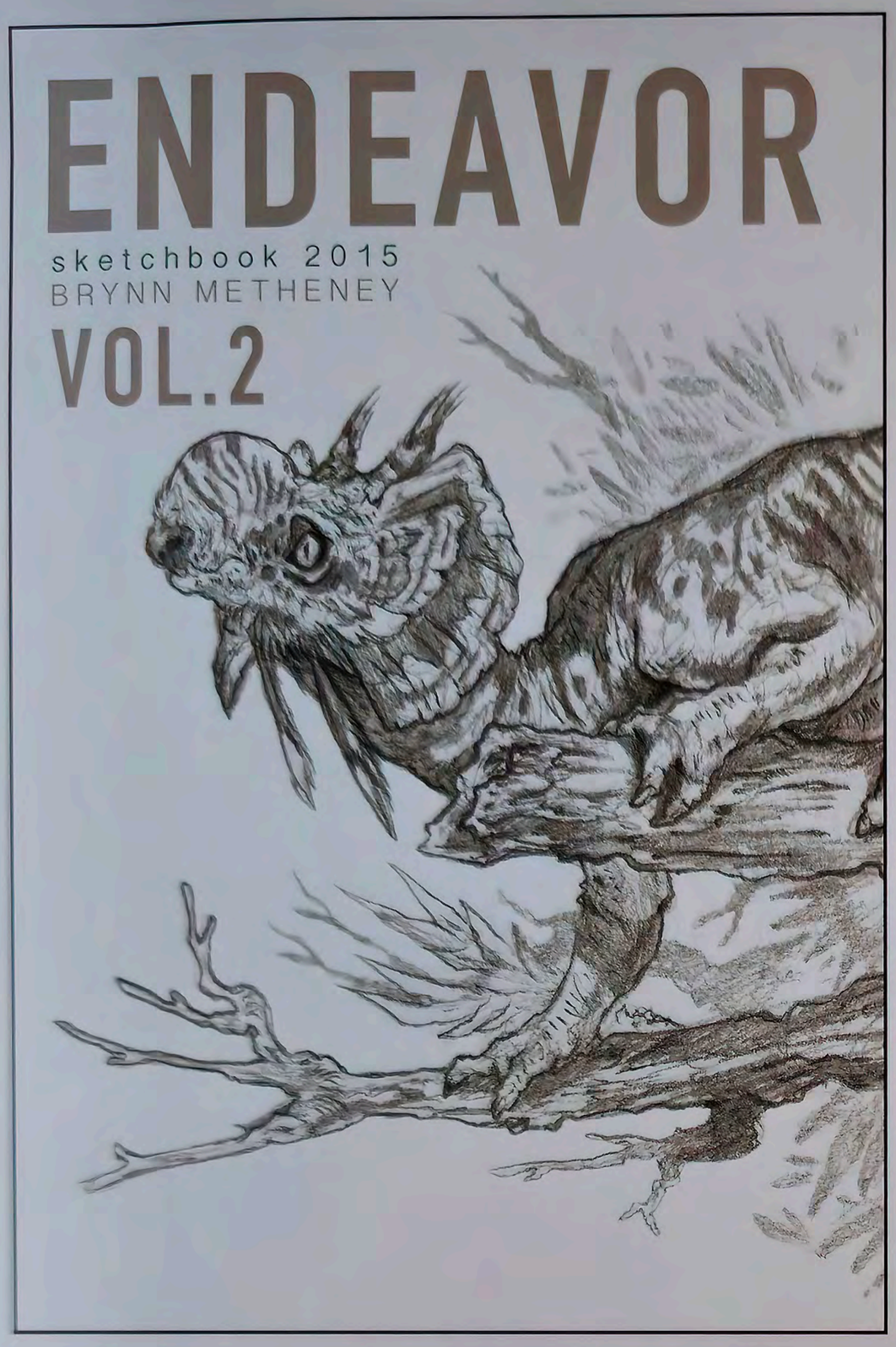
This book represents the challenges and triumphs of 2015 in the fantastic arts. As such, it is a placeholder to look back upon— the visual language for the year.

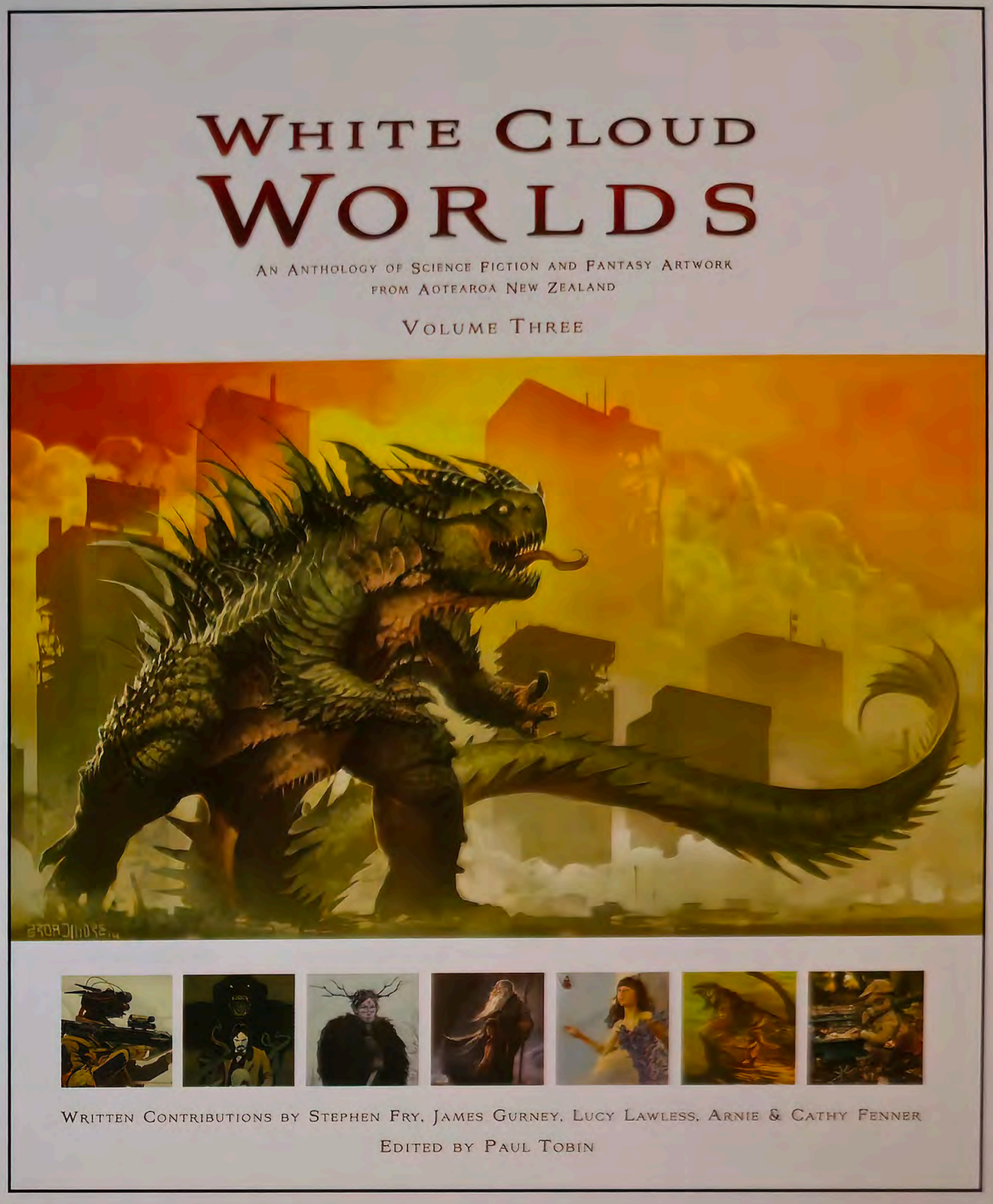
2015 HIGHLIGHTS

It turns out that people prefer paper after all. Probably the biggest surprise for folks in the publishing world has been the increase in print-book sales, which has them popping their champagne corks. In the previous decade, brick-and-mortar bookstores clung to life while consumers used them for window-shopping before buying online. Borders and many others ultimately shuttered their doors by 2011. Since then, the talk continued about the inevitability of digital sales completely overtaking print sales as we said goodbye to turning physical pages. What we are seeing now, however, is digital sales falling sharply while print is growing stronger. It appears that a hybrid has formed, as we don't see readers going with paper or digital but instead buying *both* formats. Most surprising to sales analysts is that young readers—those who always had digital options available to them—are choosing to opt for print. The fear of eBooks stomping out print has subsided enough for publishers and distributors to invest millions in the future of print. Hachette, Simon & Schuster and Penguin Random House have all expanded their infrastructure and warehouses. One reason for the shift is that a substantially smaller number of specialized e-readers are being sold, as people become more geared toward using their smartphones. Another factor is that eBook and print prices have become closer to one another, now that the publishers have negotiated to set their own figures instead of businesses like Amazon: Studies show that people opt for the paper version when the eBook is only slightly less. Quick delivery also has become much more standard for those who order books online. As independent dealers are seeing a resurgence, even Amazon has begun to invest in physical bookstores. It should be noted, however, that while print totals are up, overall combined book sales in 2015 dropped by 2.6% compared to the previous year, according to figures from the 1,250 members of the Association of American Publishers.

The year saw a continued growth in workshops and school opportunities in the arts and elsewhere. For those who needed to take on loans, the average student debt for the Class of 2015 amounted to a little more than $35,000. Some look upon this debt as a heavy burden that does not come with the guarantee of a job, while others view it as investment in themselves to provide a better chance at success. Regarding any school—not just art schools—it is up to each individual to utilize the resources and opportunities presented to him or her. Most of the art instructors I have met are passionate and nurturing and care about their students, but not all students take an active role in their education. A degree does not guarantee success, just like not getting a degree doesn't guarantee failure. *You* make the guarantees in your life. Lastly, if you decide to skip school, you still have every chance at success. You just need the drive and dedication to work on your own.

With this in mind, the educational opportunities at Rebecca Léveillé-Guay's IMC (like its sister program, the SmART School) have drawn exceptional praise within the Spectrum community. IMC's mission is to teach how to excel in one's work and practice in illustration. With 2015, it introduced personally driven and gallery-specific work into its teaching mission. This area has been especially visible within the pages of *Spectrum*, as more gallery work is finding its way into the Unpublished category. Rebecca is aware of the constant fluctuations in the publishing and gallery worlds and adjusts IMC's special guests and faculty to best serve the contemporary vision of where the art world stands. Returning special guests have included Mike Mignola, Iain McCaig, Greg Ruth, James Gurney and many more.





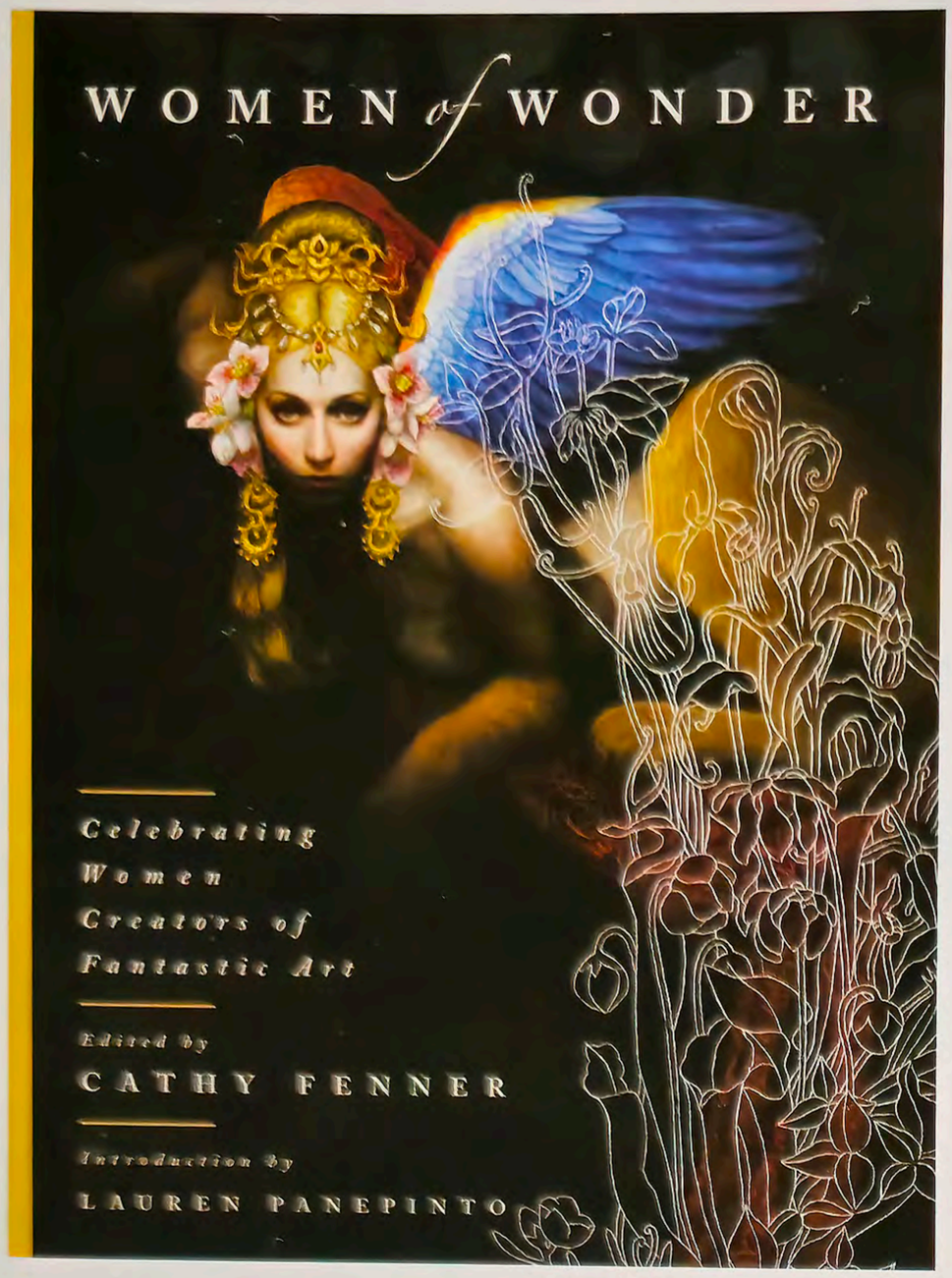
Left: Brynn Metheney's self-published book *Endeavor, Vol. 2* contains 100 pages of drawings, sketches and anatomical studies as well as process work for clients. You can order copies with an original sketch at her website, *brynnart.com*. Right: Paul Tobin released his third *White Cloud Worlds* (Ignite) using the Kickstarter crowdfunding platform. This hardcover treasure trove is an anthology of science-fiction and fantasy artwork from Aotearoa (the Maori name for New Zealand) and is composed of work by 65 artists.

The FMX Conference on Animation, Effects, Games and Transmedia was held in Stuttgart, Germany, in May 2015. The show had several thousand in attendance from all over Europe and beyond. ILM, Weta, Epic, DreamWorks, Animalogic, Pixar and The SPA Studios gave presentations on cutting edge innovations in our industry. Terryl Whitlatch's demonstration "The Science of Creature Design" was packed with over 500 in the audience. "With the increasing rise of VR [Virtual Reality]," she noted, "it is more important than ever to understand animal anatomy in order to navigate that uncanny valley between special effects and the ability to suspend disbelief. After all, while human beings willingly don motion-capture suits, animals—however well-trained—aren't so keen on the idea."

The year wasn't kind to everyone. In mid-January of 2015, after a string of flops contributed to massive losses for the company, DreamWorks Animation cut approximately 500 jobs as company chief Jeffrey Katzenberg revealed that the studio's plans for three films a year was too ambitious.

Wizard World reported a loss of $4.3 million in 2015, despite adding eight events for a total of twenty-five fan conventions that year. Increased costs related to the new shows and an investment in ConTV were two of the reasons stated for its losses. The company plans to offer only nineteen shows for 2016. That raises the question of whether Comic-Cons and the other pop-culture or "geek events" that appear almost weekly are starting to hit a saturation point. (Despite this, ReedPOP's confidence in the future led to its announcement that it had acquired Emerald City Comicon.) There are only so many events that big vendors like Marvel Studios will want to invest in, so how will these shows find interesting ways to separate themselves and get people to show up? Competition for the big-name draws and attendees is getting tighter, especially with Hasbro, Disney and Star Wars investing in their own themed shows. As costs and budgets rise, pressure to attract the massive crowds needed to pay for the event means that more actors will be brought in and fewer artists. The table and booth costs then become too high for artists who are new to the industry. The focus of many Comic-Cons continues to have less and less to do with comics and their creators and more and more to do with the entertainment value that can come from film and television personalities. Badge prices are also getting more expensive, with signature and photo ops devouring funds that used to be spent at the vendor tables. It's true that a greater number of fans come through the door, but this does not necessarily translate to larger sales for the artists who exhibit.

Another negative trend at fan shows is the appearance of imposters who rent spots in the "artists' alley" only to show up with homemade prints of other people's works to sell. A movement has begun by the real artists—whose work is being copied and sold without their knowledge or permission—to publicly condemn and chase these people out of the shows. To point out the issue and gather public support, artists are turning to social media. Occasionally they confront the imposters in real time or online. A number of these incidents have been highlighted and handled by a jury of geeks online, which I trust will self-correct the issue within the next few years. In case you don't already know: If you are not the artist or do not have the copyright permission or have not paid a license, don't assume that you can copy someone's else's work and sell it for a profit. And you especially cannot tell people that you are the artist when it is not your



Left: *Women of Wonder: Celebrating Women Creators of Fantastic Art* (Underwood Books), edited by Cathy Fenner, spotlights the expanding number of females featured in *Spectrum*. Right: Jeffrey Alan Love giving a painting demonstration at the Flesk Publications offices that was shared as a process video on the Spectrum Fantastic Art website. Flesk has produced over 100 videos available to watch for free at *spectrumfantasticart.com*. Videos are just one way that Flesk and Spectrum are committed to giving back to the community.

work. This sounds simple, but you'd be surprised by how many people pretend to not know this.

Crowdfunding platforms such as Kickstarter have made it possible for artists and publishers to produce books with the help of backers who pledge financial support in advance. This model has brought forth dozens of art projects that may not have happened without these patrons. Noteworthy campaigns that were run in 2015 or had pledges delivered included *The World of Eclipse: The Well and the Black Sea*, by Justin Sweet and Vance Kovacs; *Evolution: The Art of Rebecca Guay 1993-2014*; *The Sires of Time*, by J.M. Dragunas; and the exquisite *The Art of Loish: A Look Behind the Scenes*. These lavish self-published books represent the best of the art community coming together to support one another.

ADVERTISING

The advertising category includes art done for newspapers, magazines, film posters, television, DVD and other packaging, and for brochures.

Nico Delort set the bar high when he submitted "The Blessing of Athena" to *Spectrum 23*, which took the gold award in this category. He is continuing the age-old tradition of magnificent and delicate ink work in a fresh and exuberant way. Delort is the new caretaker of the line after Gustave Doré, Franklin Booth and Bernie Wrightson. Joseph Qiu captured the jury members—and a silver award—with his wit, flair and humor, as well as his fine execution, with "24 Hour Movie Marathon." Nominations for exceptional work included "Discworld," by Bartosz Kosowski; "Vishnu's Third Avatar," by Colin Poole; and "Glitch," by Andrew Thompson.

Also of note: Lucas Graciano, whose work is often found illustrating the Wizards of the Coast universe, was contacted by Old Spice to do a painting in a Frazetta vein for an NFL advertising campaign. The subject: Houston Texans defensive tackle Vince Wilfork.

BOOKS

The book category features art that appeared on the cover or inside a book. Rovina Cai claimed her second Spectrum gold award for "Tom, Thom," proving her artistic abilities are continually favored. And Karla Ortiz has shot to the peak of popularity at such a breakneck pace that her silver award for "Sorcerer of the Wildeeps" is no surprise. Nominations that caught the eyes of the jury included "Munchasaurus Rex," by Chris Ayers; "Vesuvius," by Donato Giancola; and "Renard and the Strawberries," by Annie Stegg Gerard.

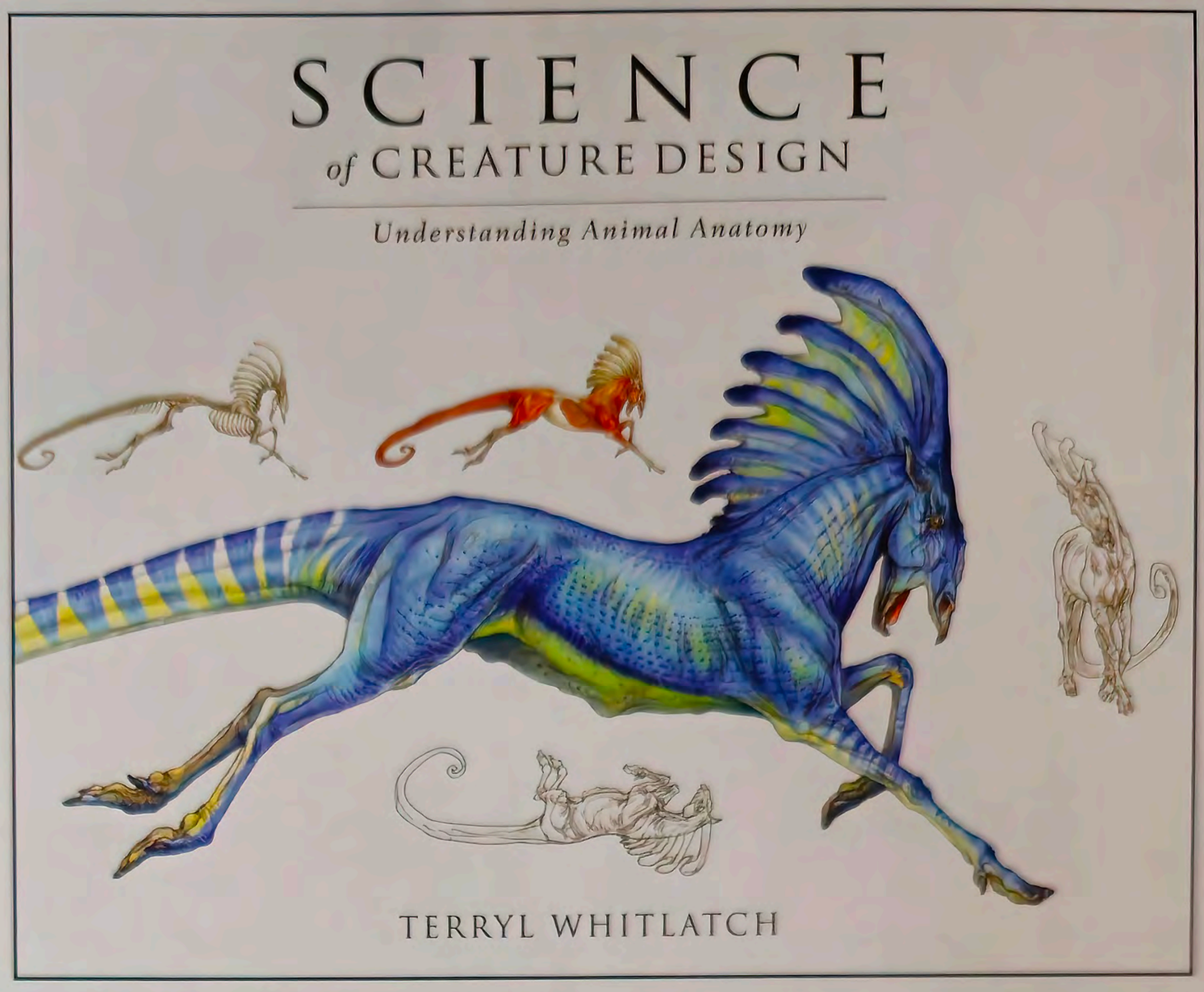
Books continue to fill shelves, stack up along the walls, block doors and serve as fire-code violations in our homes—yet we still love them and can't stop acquiring them. Here are just some of the exceptional art books that came out in 2015:

Animation and Film Books

The Legend of Korra: Balance (*The Art of the Animated Series*), book four in the series (Dark Horse), is nearly two hundred pages packed with behind-the-scenes art by Craig Elliott and others for the final season. Other titles we recommend include *Crimson Peak: The Art of Darkness* (Insight Editions); *They Drew as They Pleased: The Hidden Art of Disney's Golden Age* (Chronicle Books); *Marvel's Ant-Man: The Art of the Movie* (Marvel); *Marvel's Avengers: Age of Ultron: The Art of the Movie* (Marvel); *The Art and Making of The Peanuts Movie* (Titan Books); *The Art of Hotel Transylvania 2* (Cameron + Company); *The Art of The Good Dinosaur* (Chronicle Books); *Mad Max: Fury Road Inspired Artists* (Vertigo); and *The Art of Star Wars: The Force Awakens* (Abrams), which includes concept art by Christian Alzmann, Doug Chiang, Ryan Church and Iain McCaig.

Comics and Graphic Novel Related Books

As comics continue to be accepted by mainstream readers, graphic novels and comic-related titles make their way into the eager hands of fans. The best of 2015 included *The Art of Mouse Guard*



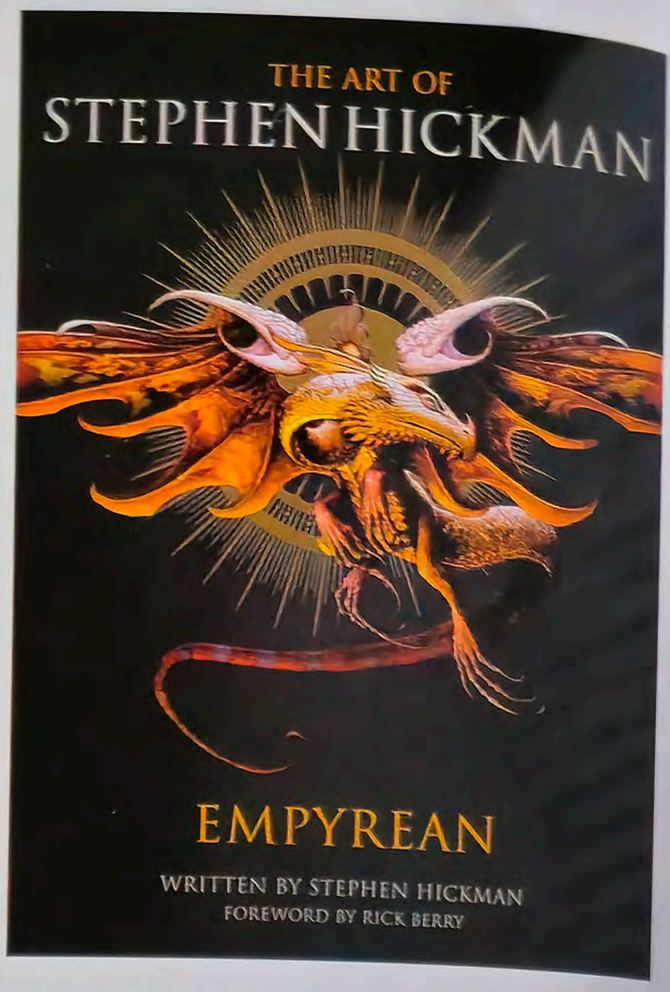
Left: Dice Tsutsumi signs a copy of *The Art of The Dam Keeper* (Flesk) at the Tonko House booth during an event. The book features over 200 illustrations and photographs from inside his animation studio as well as interviews with the directors and crew. Right: *Science of Creature Design: Understanding Animal Anatomy* (Design Studio Press) was one of two books in 2015 by Terryl Whitlatch, famed for her creature designs for Lucasfilm. Its companion volume is *Principles of Creature Design: Creating Imaginary Animals*.

2005-2015, by David Petersen (Archaia); *The Art of Elfquest*, by Wendy & Richard Pini (Flesk); *Ei8ht Volume 1: Outcast*, with art by Rafael Albuquerque (Dark Horse); *The Divine*, illustrated by Asaf and Tomer Hanuka (First Second); *Exploring Calvin and Hobbes: An Exhibition Catalogue*, by Bill Watterson (Andrews McMeel); *The Goon Library Volume 1*, by Eric Powell (Dark Horse); and *He-Man and the Masters of the Universe Minicomic Collection* (Dark Horse), which features over 1200 pages of minicomics from the Masters of the Universe toy line of the 1980s and collects art by Bruce Timm and Mark Texeira. Also drawing praise were *Kabuki Library Edition Volume 2*, by David Mack (Dark Horse), a large-format book collecting this artist's exquisite work; *Only What's Necessary: Charles M. Schulz and the Art of Peanuts*, by Chip Kidd (Abrams), which reproduces the best of the Peanuts newspaper strips along with rare and unpublished developmental work; *Prometheus: The Complete Fire and Stone*, with a cover painting by David Palumbo (Dark Horse); *Tribes of Kai*, with paintings by Daren Bader (Flesk); *Will Eisner: Champion of the Graphic Novel*, by Paul Levitz (Abrams), which showcases the late icon's most-famous works alongside unpublished and rare archival material; and *The Sandman: Overture Deluxe Edition*, by Neil Gaiman, J.H. Williams III and Dave Stewart (Vertigo/DC). *Nimona*, by Noelle Stevenson (HarperTeen), was met with wide acclaim for its debut artist/author. While falling outside the fantastic-art genre, Fumio Obata's *Just So Happens* (Abrams) is worth picking up for its subtle handling of honesty and expression. And *The King in Yellow*, adapted by I.N.J. Culbard (Abrams), translates this supernatural tale of horror into a graphic novel to great effect.

Fantasy and Individual Artist's Books

Eclipse: The Well and the Black Sea, by Vance Kovacs and Justin Sweet (Carbon Canyon Studios), is an artful hardcover funded by a Kickstarter campaign. Its sumptuous packaging and design are evidence of the care and attention to detail that Kovacs and Sweet poured into this personal project. Pen and ink, watercolors and digital art intertwine throughout a visual sea that has been shaped into an exquisite art collection. *Bandersnatch: C.S. Lewis, J.R.R. Tolkien and the Creative Collaboration of the Inklings* (Kent State University Press) features full-page illustrations by James A. Owen. *Cinderella Picture Book* (Disney Press) is lavishly illustrated by Cory Godbey. The first printing of a variant Disney Press edition, a storybook titled *Have Courage, Be Kind: The Tale of Cinderella*, doesn't show the artist's name. This was corrected, however, in the second printing. Godbey produced more than thirty pieces for the project, and each of the two versions includes about twenty-five but in a slightly different mix. (Godbey's favorite is the picture book.)

Other books of note include *A Knight of the Seven Kingdoms* (Random House), gloriously illustrated throughout in pen and ink by the impeccable Gary Gianni; *Evolution: The Art of Rebecca Guay, 1993-2014*; *Imagery From the Bird's Home: The Art of Bill Carman* (Flesk); *J. Scott Campbell: Time Capsule* (Image); *Pareidolia: A Retrospective of Beloved and New Works*, by James Jean (PIE Books); *Principles of Creature Design: Creating Imaginary Animals and Science of Creature Design: Understanding Animal Anatomy*, both by Terryl Whitlatch (Design Studio Press); *Nuthin' But Mech 3* edited by Lorin Wood (Design Studio Press); *The Art of Dave Seeley* (Insight Editions); *The Art of José Gonzalez* (Dynamite Entertainment); *The Art of Loish: A Look Behind the Scenes* (3dtotal Publishing); *The Art of Stephen Hickman: Empyrean* (Titan Books); *Traveling With Your Octopus* by Brian Kesinger (Baby Tattoo Books); *Fantastical: The Art of Matt Gaser* (Cameron + Company); *Hello, Here I Am*, by Kazuki Takamatsu (Drago); *Idyl—I'm Age*, by Jeffrey Jones (Donald M. Grant); *The Book of Giants*, by Petar Meseldžija (Flesk); *Portfolio: The Complete Various Drawings*, by Mark Schultz (Flesk); *Starling Book 1: Ashley Wood*, by Ashley Wood (IDW); *Storms at Sea*, by Mark Schultz (Flesk); *White Cloud Worlds Volume 3*, edited by Paul Tobin (Ignite); *Women of Wonder: Celebrating Women Creators of Fantastic Art*, by Cathy Fenner (Underwood Books); and *XIII: The Art of Nekro Volume 1* (Norma Editorial S.A.).



Left to right: *The George R.R. Martin: A Song of Ice and Fire 2015* calendar (Bantam) featured breathtaking paintings by Donato Giancola. *James Jean: Pareidolia* (PIE International) is long-awaited, lavish collection spanning much of his career. *The Art of Stephen Hickman* (Titan Books) collects many of his book covers for authors such as Harlan Ellison, Robert Heinlein, Anne McCaffrey and Larry Niven.

Gaming: RPG and Videogame Books

Gaming books did not have the same mass influx of releases as they did in 2014, yet there were enough to satisfy, such as *The Art of Halo 5: Guardians* (Insight Editions). *The Art of Rocksteady's Batman* (Abrams) is an impressive collection with over 400 color and black-and-white illustrations for "Arkham Asylum," "Arkham City" and "Arkham Knight," one of the best-selling videogame franchises of all time. And *Realms: The Roleplaying Game Art of Tony DiTerlizzi* (Kitchen Sink Books) was released in both a trade edition and an exquisite deluxe signed edition.

Self-Published

It's a lot of work to be a fan. Many of the best independent art books out there cannot be found at the major book chains, comic stores or on Amazon. These are the self-published collections produced directly by the artist or a small press that are only available at shows or from websites. These collections often serve as the only resource about an artist. Fan events are the best places to find these books. *Arthur Adams Sketchbook XIII* debuted in the summer of 2015 and collects his recent work for comics, private commissions or personal enjoyment. Finished pieces and preliminary art are included. Adams' exquisite line has remained highly popular for nearly four decades—a rare feat for any artist. William Stout continued his *50 Convention Sketches* series with its twenty-first installment. It features a mix of his latest pen-and-ink drawings along with a selection of rarely seen pieces. Stout also released *Fantastic Women*, a new selection of drawings done in brush and ink, crowquill pen or with Sharpie pens that were completed between 1972 and 2000. A third collection, *William Stout T-Shirt Designs* collects the artists designs done for T-shirts over the years. All three Stout books were released by Terra Nova Press.

A final mention in this category regards the latest trend: adult coloring books, which began to take off late in 2015. These have been marketed as "art therapy" to inspire relaxation. *The Official A Game of Thrones Coloring Book* and *Art of Coloring Star Wars: 100 Images To Inspire Creativity and Relaxation* were two of the hundreds of titles introduced to the market. A safe prediction is that others will join the bandwagon and glut the market with coloring books throughout 2016. A global colored-pencil shortage began to manifest itself late in the year as well.

COMICS

The comics category represents covers and interior pages for adult and children's comic books and graphic novels. Daren Bader impressed the jury with his visual storytelling, dynamic energy and downright captivating illustrations for *Tribes of Kai*. His fully painted story page for the book (page 41) received the gold award. Nic Klein was the recipient of the silver award for his masterful splash page for *Drifter* #8," a title he co-created. Additional nominees who should be praised for special recognition are Gael Bertrand for the cover of *Island* #4 for *Oversized Comics Magazine*, Tyler Crook for the cover of *Harrow County* #1 and Paolo Rivera for *Hellboy and the B.P.R.D.: 1953—Beyond the Fences* #1.

The success of comics-related films, most notably featuring Marvel superheroes, and the ongoing popularity of comics conventions have driven more people to enjoy comic books. *Previews* showcases the top 100 best-sellers each month, and DC and Marvel superhero titles continue to fill much of the leaderboard each month. In fact, those big two publishers continue to flood the market with new titles and first issues, which has some dealers concerned that it is becoming too overwhelming for their patrons.

The quality of the artwork and stories is not in question as much as the ability for comics fans to stretch their wallets wide enough to take advantage of the sheer amount of material being published. Millennials are looking for titles and characters they can call their own, rather than the revamped nostalgic characters from previous generations. Image Comics has proved that good stories with new non-superhero characters are a successful model for young and new readers that could eat at the DC and Marvel's market share. But, again, it's not an issue of too much bad material coming out that could reduce sales; it's picking between all of the good with the limited budget on hand. Superhero comics are the staple of the industry. What Image has shown is that there is a whole new demographic of fans who can be introduced to the industry through adventure, fantasy and science-fiction titles.

A small sampling of the exceptional titles released by DC include *Batgirl*, with art by Babs Tarr; *Batman*, drawn by Greg Capullo; *Dark Knight III*, with pencils by Andy Kubert and inks by Klaus Janson; the *Harley Quinn and Power Girl* series, featuring covers by Amanda Conner; *Superman*, illustrated by John Romita Jr.; and *Swamp Thing* #1, with art by Kelly Jones. Vertigo, a DC Comics imprint, has produced a host of excellent titles for over 20 years with consistently high-quality stories and art. New from Vertigo in 2015 was *Art Ops*,

drawn by Michael Allred. Allred's style, with an inventive nature and a retro feel, has been captivating fans since his start in the late Eighties. Bill Willingham's *Fables* came to a conclusion, with Mark Buckingham illustrating issue #150. *The Twilight Children*, with art by Darwyn Cooke, continues to combine superb storytelling and visual splendor.

The new line of *Star Wars* comics from Marvel was met with a fever that was not unexpected. Reports quickly circulated that over a million copies of *Star Wars* #1 had sold, with multiple new printings becoming available soon after to meet demand. John Cassaday was a smart choice to illustrate this flagship title, based on the popularity of his previous comic books featuring large casts, such as *Avengers* and *X-Men*, and the eye-catching appeal of his art. Other *Star Wars* titles included *Chewbacca*, which displayed Phil Noto's skill at utilizing line and color in a unique style with attractive results; *Darth Vader*, with art by Salvador Larroca; *Kanan*, with art by Pepe Larraz; and *Star Wars: Shattered Empire*, with art by Marco Checchetto. All helped to fuel the mass hysteria for the property. In *Lando Calrissian*, Alex Maleev employed a tactile texture to link the story and the visuals. Lastly, *Princess Leia* #1-5 featured luscious artwork by the husband-and-wife team of Terry and Rachel Dodson, with him doing the pencils and her providing the inks. Terry had earlier decided to take a break from working with mainstream publishers while focusing on his own properties. Thankfully for us, he has a certain affinity for *Star Wars* and added this series to his already-hectic schedule when it was offered.

Marvel relaunched much of its mainstream titles as new "first issues." *Doctor Strange* #1 provided an exhilarating ride, thanks to the pencils and colors by Chris Bachalo. His whimsically creative and imaginative art was perfectly suited for this title. *Extraordinary X-Men* was launched with energetic and dynamic art by Humberto Ramos, whose exciting and modern style is perfectly suited for a superhero-team book. *The Totally Awesome Hulk* gathered an all-Korean creative team including the wildly popular Frank Cho, whose affinity for drawing large beasts in battle scenes came into great service on this title. *Captain America: White*, the latest in this origin "color" series, was graced with bold art by Tim Sale. No one is better suited for the job than Sale. Meanwhile, Paul Renaud provided art for *Captain America: Sam Wilson* #4. And Marvel continued to utilize Arthur Adams for the covers of *Guardians of the Galaxy*.

Image Comics maintained its reputation for featuring excellent creator-owned titles. Robert Kirkman's *The Walking Dead*, with art by Charlie Adlard, remained a top-10 seller for much of the year—long after most people thought the zombie craze would end. In *Head Lopper*, Andrew MacLean blends action, adventure and fantasy using clean, organic lines. *Island*, a new anthology series headed by Brandon Graham and Emma Rios, features a ton of phenomenal stories by many artists who normally would not have an opportunity for the spotlight, such as Farel Dalrymple and Gael Bertrand. *Low*, with art by Greg Tocchini, whose line work displays originality and imagination. Cliff Chiang's *Paper Girls* is a perfect example of how a popular artist on a mainstream comic book—in this case *Wonder Women* for DC Comics—can give us a terrific creator-owned feature when the time and will permit him to focus on something he is invested in personally. Chiang's brush is direct and wonderfully appealing. Also doing double duty was Sean Murphy, whose *Chrononauts* and *Tokyo Ghost* series both came out in 2015. Murphy ranks right up there with the very best dry-brush masters from the last five decades. And the best part is that he does sequential-art stories and manages to deliver sublime work each and every time. Also noteworthy is Murphy's ability to team up with top writers to focus on independent creator-owned titles. This is what we need to see: More artists taking more risks. Other comics worth picking up for their premium art include *Airboy*, drawn by Greg Hinkle; *Descender*, with art by Dustin Nguyen; *Monstress*, illustrated by Sana Takeda; *Plutona*, with art by Emi Lenox; *Rumble*, drawn by James Harren; *The Wicked + The Divine*, illustrated by Jamie McKelvie; and *Drifter*, with art by Nic Klein. *Savage Dragon*, by Erik Larson, is still going strong and is as good and entertaining as ever. And *Spawn*, by Todd McFarlane—one of the Image founders—continues to inspire and enthrall generations.

Red One, Book 1: Welcome to America, with art by Terry and Rachel Dodson, was released by Image in the summer. It was created in a European format, which includes more story panels and detailed artwork than is typically found in conventional American comic books. *Red One* was released as two comics followed by an eighty-page hardcover collection showcasing the original story with sixteen pages of bonus art, sketches and character designs. The pencils and colors were done by Terry, with lithe inking by Rachel.

Archie #1 (Archie Comics), the first new Archie title in seventy-five years, featured work by the über-popular artist Fiona Staples of *Saga* fame—a smart move on the part of Archie Comics. *Tüki* (Cartoon Books), written and drawn by Jeff Smith, is the latest title by the man behind *Bone* and *Rasl*. Since Smith wrapped up *Bone*, he has remained focused on producing original comics utilizing brilliant sequential storytelling. And Wendy Pini continued her *Elfquest: The Final Quest* (Dark Horse), which is planned to be the last series she both writes and draws. It serves as a triumphant achievement as the longest-running fantasy comic series. For those who are not aware, the first *Elfquest* story premiered in 1978.

Other attention-worthy titles from Dark Horse include *Harrow County*, with art by Tyler Crook; *Hero*, by David Rubin; *Power Cubed*, by Aaron Lopresti; and *Usagi Yojimbo*, by Stan Sakai. Mike Mignola's Hellboy Universe, published by Dark Horse, also continued to thrive thanks to new issues of *Abe Sapien*, with art by Max and Sebastián Fiumara; and *Baltimore, or, The Steadfast Tin Soldier and the Vampire* and *Frankenstein Underground*, both with art by Ben Stenbeck. Deserving special mention are *The Hellboy 100 Project*, which collects all one hundred original *Hellboy* covers by various artists; and *Hellboy and the B.P.R.D.: 1952* #1. Sales of both raise funds for the Hero Initiative, an important organization that helps comics creators in financial need.

CONCEPT ART

The concept-art category includes work created mainly for films and videogames. This section serves as a glimpse into the rarely seen area of development. These artists define the look and feel to many of the most-popular properties in pop culture.

Vance Kovacs' concept art for Disney's *The Jungle Book* proved wildly popular with our jury, making his "King Louie's Court" the consensus winner of the gold award. After numerous nominations over recent years, Te Hu celebrated his first Spectrum award by taking the silver for "Journey to the West." The nominations were extended to "The Mushroom Forest," by Mirko Failoni; "Window View," by Seth Rutledge; and "Dragon Island," by Bayard Wu.

Though created by some of the best artists in the industry, work done in this category is probably the most hidden in the art world. This is due to nondisclosure agreements and strict confidentiality when it comes to the production of multimillion-dollar film and videogame properties. The work done in this field is rarely revealed to the public. And when it is, it comes in small doses in "Art of the Film" or "Art of the Game" collections published after the release of those properties. These artists remain unsung heroes who take the ideas of the producers, writers and directors and use them to conceive the looks of the environments, characters, costumes, vehicles and everything else that needs to be shown visually to the creative teams before the actual production begins. We allow a two-year window from the release of the film or game for submissions in this category to allow for approvals and permissions to release the concept art for inclusion in *Spectrum*.

DIMENSIONAL

The dimensional category includes sculptures created for model kits, collectibles, editorial and fine art. Forest Rogers, one of the most-respected sculptors working today, followed up her *Spectrum 22* gold award with another gold for "The Morrigan." Thomas Kuebler's works can be so real that people approach half-expecting them to come to life. With "Adelpha and Her Sister," Kuebler has created a new pair of lives that garnered the silver award. Additional sculptures that distinguished themselves for nominations included "Death Wings (Angel of Death)," by Akihito Ikeda; "The Blind Death," by Patrick Masson; and "Meeting Master Jones," by Dug Stanat.

Also noteworthy in this category were Jarrod and Brandon Shiflett's instructional DVD *Fantasy Sculpting—The Dragon of Argos*, released through The Gnomon Workshop. Sideshow Collectibles released more of its format figures of DC, Marvel and *Star Wars* characters, including exceptional work by the sculptor Nathan Mansfield. Another statue drawing raves was "Wonder Woman: The Art of War," designed by Bruce Timm and sculpted by Jonathan Matthews. Mathews also worked on DC's popular line of "Batman: Black and White" sculptures, featuring Batman, the Joker, Harley Quinn, Robin and other characters designed by premier artists such as Darwyn Cooke and Jae Lee. Among its many licensed Marvel, DC and *Start Wars* collectibles, Kotobukiya put out an impressive "Avengers Age of Ultron: Hulkbuster Iron Man" statue. And Ellen Jewett infuses natural history and surrealism into gorgeous one-of-a-kind, handmade sculptures like "Hungry Enough To Devour the World" and "A Trip to and From Reality."

EDITORIAL

The editorial category represents art done primarily for magazines or newspapers. With three consecutive gold awards, Tran Nguyen has fascinated three sets of jury members with delicate works that explore the landscape of the mind. This year, she won for "Traveling to a Distant Day," which appeared on the cover of *Uncanny Magazine*. Chris Seaman's art has a flair for fun that is perfectly displayed in his "Family Portraithausen: A Tribute to Ray Harryhausen," which earned the silver award. The additional nominations included the illustrious works "Empathy," by Donato Giancola; "The Language of Knives," by Sam Weber; and "Finnegan's Field," by Greg Ruth.

The magazine industry produced several other highlights in 2015. *Scientific American* enlisted James Gurney to provide the cover and a double-page interior spread for the "Rise of the Tyrannosaurs" article in its May issue. *ImagineFX* celebrated ten years of providing instructional articles, interviews and gallery information on fantasy and sci-fi artists. Different genres are featured each month. A personal favorite was its "How To Become a Book Illustrator" issue, with a gorgeous cover by Justin Gerard, a profile on Tony DiTerlizzi, painting advice by Rovina Cai and a profile of Karla Ortiz. In December, the online science-fiction and fantasy magazine *Lightspeed* presenting a special issue of its otherwise-discontinued sister magazine, *Fantasy*. The cover was by Priscilla Kim, with original interior illustrations by Goñi Montes and Elizabeth Leggett, among others. *Interzone #257*, the March/April issue of Britain's longest-running science-fiction and fantasy magazine, included interior illustrations by Wayne Haag. *Uncanny Magazine #2* featured a cover by Julie Dillon. And *Illustrators Quarterly* included articles on Android Jones, Donato Giancola, Cynthia Sheppard and William Stout. Other magazines occasionally included fantasy or surreal-related material, including *Juxtapoz* and *Hi-Fructose*.

INSTITUTIONAL

The institutional category includes announcements, annual reports, calendars, greeting cards, prints, portfolios, posters, plates, website graphics, collectibles, promotional directories, self-promotion mailers and any other professional printed works not obviously covered by the other categories. As a result, you will find an eclectic mix of exceptional works all bundled nicely into one area.

As a prominent regular at Wizards of the Coast, Tyler Jacobson has long been heralded for his amazing high-fantasy works as is exemplified by "Exalted Angel," which earned the gold award. Julie Bell defines what it means to be a top fantasy artist with her latest breakthrough painting, "Behind the Veil," which received the silver award. The remarkable works selected for nominations included "Natural Connection," by Wesley Burt; "Medieval Batman," by Bill Carman; and "Offering," by Te Hu.

Opening this section are nearly thirty pieces that represent why Wizards of the Coast dominates the gaming industry with the most widely played trading-card game, *Magic: The Gathering*. When you also factor in the Wizards of the Coast role-playing game *Dungeons & Dragons* and its art directors—Dawn Murin, Jeremy Jarvis, Shauna Narciso, Cynthia Sheppard and Mark Winters—you have a continuous stream of high-fantasy excellence that is hard to rival.

In 2015, ongoing calendar series remained a popular venue for fantasy artists. Kinuko Y. Craft offered a meticulous display of feminine beauty within *Women of Myth and Magic*. Boris Vallejo and Julie Bell's annual *Fantasy Calendar* continued to set the standard for lavish fantasy works. Scenes from George R.R. Martin's novel illuminated the year's *A Song of Ice and Fire* calendar, included the sumptuous paintings by Donato Giancola. *The Fantasy Art of Luis Royo, Dragons by Ciruelo* and Blizzard Entertainment's *World of Warcraft Wall Calendar* also were popular in 2015. Lastly, the *Fantasy Art Wall Calendar* was filled with wonderful work by Alex Horley and many other artists.

UNPUBLISHED

The unpublished category includes art created for portfolios, gallery shows, experimental studies, speculative assignments, student work and ongoing pieces to be published at a future date. This category allows for anyone to submit—from the most preeminent artist to the student sharing his earliest works. For that student, it may offer the first opportunity to become published and to be admired by art directors and collectors worldwide via the pages of *Spectrum*.

Rob Rey infuses a storytelling element to his paintings. He also utilizes a "wet into wet" approach that makes his paintings radiate and helped to make his "Bioluminescence" the recipient of the gold award. Wayne Haag takes the personal approach when creating traditional matte oil paintings, and that resulted in "Dust Devil" earning the silver award. The praiseworthy nominations included "Pull," by Dragan Bibin; "King Under the Mountain," by Jaemin Kim; and "Initiate," by Greg Opalinski.

Gallery events are one of the best places to view fine unpublished art—and to highlight worthy causes. In May, the artists' advocacy group Expedition Arts (formerly Art Explorers) raised public awareness of the plight and condition of animals everywhere by holding its first gallery at the Gnomon School of Visual Effects in Hollywood, California. Titled simply "Animal," the show was conceived by DreamWorks animator Manual "Manny" Carrasco. It featured the concept illustrators David Levy and Thierry Doizon (founding members of the group) as well as producer Kristy Tipton and animal anatomist/creature designer Terryl Whitlatch. Artwork for the show was contributed by many visual-effects and concept artists, including Ben Mauro, Carlos Huante, Dan Beaulieu, David Meng, Hannah Kang, Iain McCaig, Izzy Mendrano, J.A.W. Cooper, Jerad Marantz, Joe Weatherly, Jonathan Kuo, Kekai Kotaki, Laurel Austin, Neville Page, Phil Holland, Steve Wang and Kory Heinzen. All the proceeds went to the California Wildlife Center.

A *Spectrum 22* book-signing event featuring two-dozen artists was held on November 13, 2015, at the Atelier Gallery in San Francisco.

The *Spectrum 22* book-signing event was held at the Atelier Gallery in San Francisco and hosted by the Academy of Art University. Upper left, left to right: Michael Manomivibul, Mark Newman, Te Hu, Dug Stanat, Alina Chau, John Fleskes, Cathy and Arnie Fenner, Paolo Rivera and Steven Russell Black. Upper right: Paolo Rivera during the gala. Lower left: Karla Ortiz (at left) and Ian McCaig sign books for fans. Lower right: Stephanie Law, Allen Williams, John Fleskes, Te Hu and Karla Ortiz. The four-hour event attracted nearly 300 people.

Open to the public and hosted by the Academy of Art University, the signing drew art students and hundreds of other fans who arrived to partake in the festivities. Those in attendance included *Spectrum 21* Grand Master Iain McCaig, Spectrum Muse Award creators Colin and Kristine Poole, Spectrum Founders Arnie and Cathy Fenner and Spectrum Director John Fleskes. Original *Spectrum* publisher Tim Underwood also made an appearance. The featured artists included Steven Russell Black, Alina Chau, Craig Elliott, Te Hu, Kellan Jett, Randy Gallegos, Jean Ji In Kim, Stephanie Law, Michael Manomivibul, Brynn Metheney, Sho Murase, Mark Newman, Karla Ortiz, Paolo Rivera, Dug Stanat, Josh Viers, Allen Williams and Alyssa Winans. This was a thrilling evening and the largest gathering for a *Spectrum* book-signing event to date.

Is being "outraged" and "shaming" the new form of censorship?

A detailed report by Freemuse, an international organization that advocates and defends artistic freedom, pointed out that censorship in the arts (this includes musicians) reached unprecedented levels in 2015. Their research was compiled by documenting cases of violent attacks and censorship of the arts. It shows a 20 percent increase in reported killings, attacks, abductions, imprisonments and threats, as well as a staggering 224 percent increase in acts of censorship around the world. Worse yet, Freemuse reported that the increase of "self-censorship out of fear for financial, cultural, religious or political retaliation is creeping into many corners of artistic creations worldwide." Censorship is abhorrent enough, but the rise in self-censorship out of fear is alarming. This is a major issue that needs to be addressed, and Spectrum has made a firm commitment to support the artists' rights for creative expression.

Unfortunately, a new form of censorship has revealed itself in the last few years—online shaming or being "outraged"—and it can be as destructive. In today's era of social media, the most minor perceived infraction too often becomes an excuse to fire, ban or tear someone down online. Next, the offended party manipulates the issue to falsely build himself up. The truth is, attempting to shame someone online is a poor option compared to opening a line of conversation and compassion. In the case of artists, alienation, misunderstanding and a lack of compassion can infuse great insecurity. Praise for one's work is rewarding, of course, but criticism also can be constructive. The best criticism comes from fellow artists and informed patrons. These people are some of the most welcoming, warm and helpful people you will ever meet. They know how to offer support, solutions and suggestions without rancor. Thick skin is not necessary to be successful in the arts, but you do need a filter to understand and handle criticism for what it is. You will get gobbled alive if you let random people take you down with their words, bullying or—in its worst scenario—through violence. If you adjust and self-censor your art, the enemies of free expression have won.

On January 7, 2015, the Paris headquarters of the French satirical weekly magazine *Charlie Hebdo* was attacked by two radical Islamists who opened fire and killed eleven inside, including the staff cartoonists Stephane "Charb" Charbonnier, Jean "Cabu" Cabut, Bernard "Tignous" Verlhac, Georges Kolinski and Philippe Honoré. Their horrible action was rationalized by these "outraged" madmen as punishment for the magazine's decision to publish satirical cartoons of Muhammad, including nude caricatures.

"Sticks/Stones" is a personal work by J.A.W. Cooper done in gouache that was completed as part of her series "Viscera." It was shown at her solo show at the La Luz De Jesus Gallery in Los Angeles in August 2015. Cooper explains the nature of this piece: "It is about how those closest to us know where our vulnerabilities are and can thusly injure us the deepest. The warrior woman, otherwise quite decked out in armor, is impaled through the one chink in her armor by her shadow. Also, if you look at the shadow of the birds, one is whispering in her ear."

Artists should have the right to express themselves through satire. Whether you like their work or not—and it is subject to many opinions—you do not own the *one* opinion that all others should follow. Censorship is a dangerous area that leads to blindness and stagnation. It is far worse than the material some would want to censor. We may not like a particular piece on cultural, religious or political grounds, but we have no right to dictate what should or should not be depicted through art. We would be left with the most stale existence and wither and die if not for artists challenging the norm. Just as our free speech cannot be denied, nor should the artist's voice. To prevent artists from working is like cutting off their hands or their tongues. Art is how they communicate. It may not all be good, and the subject matter may leave you aghast at times, but it is a right we need to protect. If you disagree with its intent or deny its artistic merits, you have the right to voice your opinion—but not the right to condemn, attack or bully the artist or to end his career. And certainly not to end his life.

Begin with the grotesque delusion that fear can cause people to stop exercising their right to free speech or expression through art. The idea that attacking someone can control and suppress humorous visual commentary may seem to work, but it does not. Political cartoons and humorous caricatures have long been used as a form of getting people to look at serious issues in a full-frontal manner. At times, people construe the humor as being the actual belief of the artist, or the outraged party twists the cartoon's intent toward a perverse mythology. This was the case in *Charlie Hebdo* attacks. Fortunately, the fanatical minds of a few do not represent those of the greater population. And history shows that they never win. The fear does not work, nor the violence or threat of condemnation. The artist will not be fearful or turn away from artistic expression. The Paris attacks did not succeed. They only encouraged the artists to fight harder and the people to stand up, to unite and to persevere. The remaining staff of *Charlie Hebdo* understood this when, the day after the attacks, they announced that publication would continue. The following week's edition of the magazine had the support to achieve a five-million print run, up from the usual sixty thousand copies—proof that unity and strength always win.

In a triumphant example of how the fantastic-art community takes care of one of its own, shortly after Allen Williams was noticeably absent from the 2015 "Spectrum Fantastic Art Live" event in May due to his battle with cancer, Iain McCaig launched a GoFundMe campaign that raised over $50,000 to assist with Allen's medical expenses. This act of kindness defines what we can accomplish when we stand together as a community. It also reinforces how Spectrum will continue to embrace all, regardless of position or social status.

It is my hope that you enjoy the works in this collection as much as we do. We celebrate the achievements of the nearly three hundred artists featured within these pages. Thank you for being a part of Spectrum.

JOHN FLESKES

REQUIEM

In 2015 we sadly remember the passing of these valued members of our community:

Jane Aaron (b 1935) Artist/Animator
Brad Anderson (b 1924) Cartoonist
Howard Anderson (b 1920) SFX Artist
Murphy Anderson (b 1926) Comic Artist
Steven Archer (b 1957) Stop-Motion Artist
Jon Arfstrom (b 1928) Artist
Paul Bacon (b 1923) Graphic Artist
James O. Berry (b 1932) Cartoonist
Roger Bollen (b 1941) Cartoonist
Marcia Brown (b 1919) Artist
Kate Chappell (b 1985) SFX Artist
Tim Corrigan (b 1950) Cartoonist
Mel Crawford (b 1925) Artist
Stephen Czerkas (b 1951) SFX/Paleo Artist
Roy Doty (b 1922) Cartoonist
Brett Ewins (b 1955) Comic Artist
Ernst Fuchs (b 1930) Painter
Blaine Gibson (b 1918) Sculptor
S. "Gopulu" Gopalan (b 1924) Cartoonist
Michael C. Gross (b 1945) Artist/Art Director
Irwin Hasen (b 1918) Cartoonist
Jack Jurden (b 1926) Cartoonist
Gordon Kent (b 1954) Artist/Animator
Alan Kupperberg (b 1953) Comic Artist
Norman Lee (b 1968) Comic Artist
Chuck Miller (b 1952) Publisher
Shigeru Mizuki (b 1922) Manga Artist
Tom Moore (b 1929) Comic Artist
Jeff Murray (b 1960) Artist
Leonard Nimoy (b 1931) Actor/Director/Photographer
Earl Norem (b 1924) Artist
Noriyoshi Ohrai (b 1935) Artist
Glen Orbik (b 1963) Artist
Fred Otnes (b 1925) Artist
Monty Oum (b 1981) Animator
Stephen "The Pizz" Pizzurro (b 1958) Lowbrow Artist
James R. Powell (b 1972) Artist
Walt Reed (b 1917) Artist, Author and Historian
Kája Saudek (b 1935) Comic Artist
Nelson Shanks (b 1937) Painter
Aaron Shikler (b 1922) Artist
Yoshihiro Tatsumi (b 1935) Gekiga Artist
Herb Trimpe (b 1939) Comic Artist
Francis Tsai (b 1968) Artist
D. West (b 1945) Fan Artist
Jim Whiting (b 1926) Cartoonist
Hermann Zaph (b 1918) Calligrapher
James Zar (b 1941) Painter

Charlie Hebdo

Jean "Cabu" Cabut (b 1938) Cartoonist
Stéphane "Charb" Charbonnier (b1967) Cartoonist
Philippe Honoré (b 1941) Cartoonist
Bernard "Tignous" Verlhac (b 1957) Cartoonist

Khaled Asaad (b 1933) Art & Antiquities scholar murdered in Palmyra by ISIS. Asaad was trying to protect and preserve ancient artifacts when he was captured, beheaded, and hung up in the town square. ISIS has been selling looted artworks on the black market, reputedly to Western collectors, to fund their operations.

Beren and Luthien in the Court of Thingol and Melian by Donato Giancola

SPECTRUM 23

JURY SELECTIONS

ADVERTISING GOLD AWARD

NICO
DELORT

BLESSING OF ATHENA

Medium: Ink on Claybord and digital
Size: 20 x 27 in.
Client: French Paper Art Club
Art Director: Laurent Agnoux

"As a student, *Spectrum* was one of those things I looked up to. The annuals were always chock-full of inspiration, and year after year I found new artists to admire. I am honored to be included in this book and even more so to receive an award!"

Nico Delort is a Canadian and French illustrator working in Paris. His medium of choice is scratchboard, and he is inspired mostly by mythology and classical music. Clients include Blizzard Entertainment, Tor.com, Solaris Books, Mondo, Black Dragon Press and French Paper Art Club.

Delort's works have earned two Gold Medals from New York's Society of Illustrators (2013 and 2014) and two Gold Awards from *Spectrum* (2014 and 2016) and have been featured in many annuals.

The Hobbit: The Desolation of Smaug done for Mondo

ADVERTISING SILVER AWARD

JOSEPH
QIU

24 HOUR MOVIE MARATHON

Medium: Digital
Client: Timpson Films
Art Director: Ant Timpson

"I am very honored by winning this award and was surprised, to be honest. *Spectrum* is like the Grammy Awards in art to me.

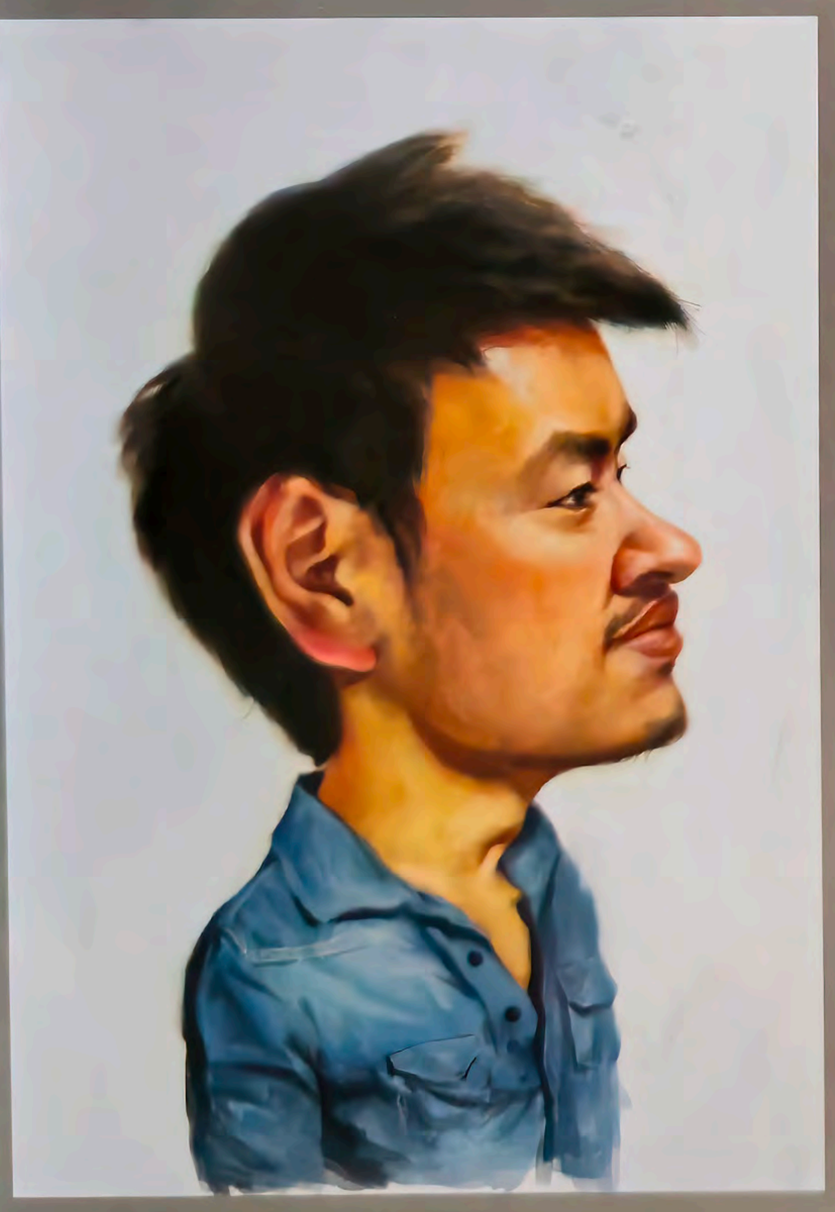
Of course I dreamed about winning but didn't imagine that it would be so soon. I thank the judges for choosing my work.

It has been seven years since I started working as a freelance illustrator. This award is definitely a big encouragement to me, and gives me more drive to keep pursuing the career I love. I need to thank God, who gave me talent and a passion for art.

Thanks to everybody who helped me on the way—Simon, Phil, Deb, Jim, Sandy and many of my friends.

Last but not least, thanks to my family, my wife Esther and my parents for supporting me in doing art even during difficult times. Love you all."

Joseph Qiu is a freelance illustrator and artist based in New Zealand. Born in China, he started to show his passion for drawing when he was just 4. At 14, he was selling his manga character drawings to classmates—unaware that this was something he would later do for fans at art conventions. Qui didn't receive any formal art training until he came to New Zealand at 19. After earning a bachelor's degree in graphic design, however, he realized he only wanted to work as an artist and sought every opportunity to get trained in the field. He became an illustrator in 2009 and since then has worked in every part of the industry—from book covers, magazines and newspapers to advertising campaigns.



David and Goliath

Title: Discworld *Medium:* Digital *Size:* 15 x 23 in.

Bartosz Kosowski

Client: Wysokie Obcasy Extra Magazine *Art Director:* Magdalena Wojcik

Colin Poole

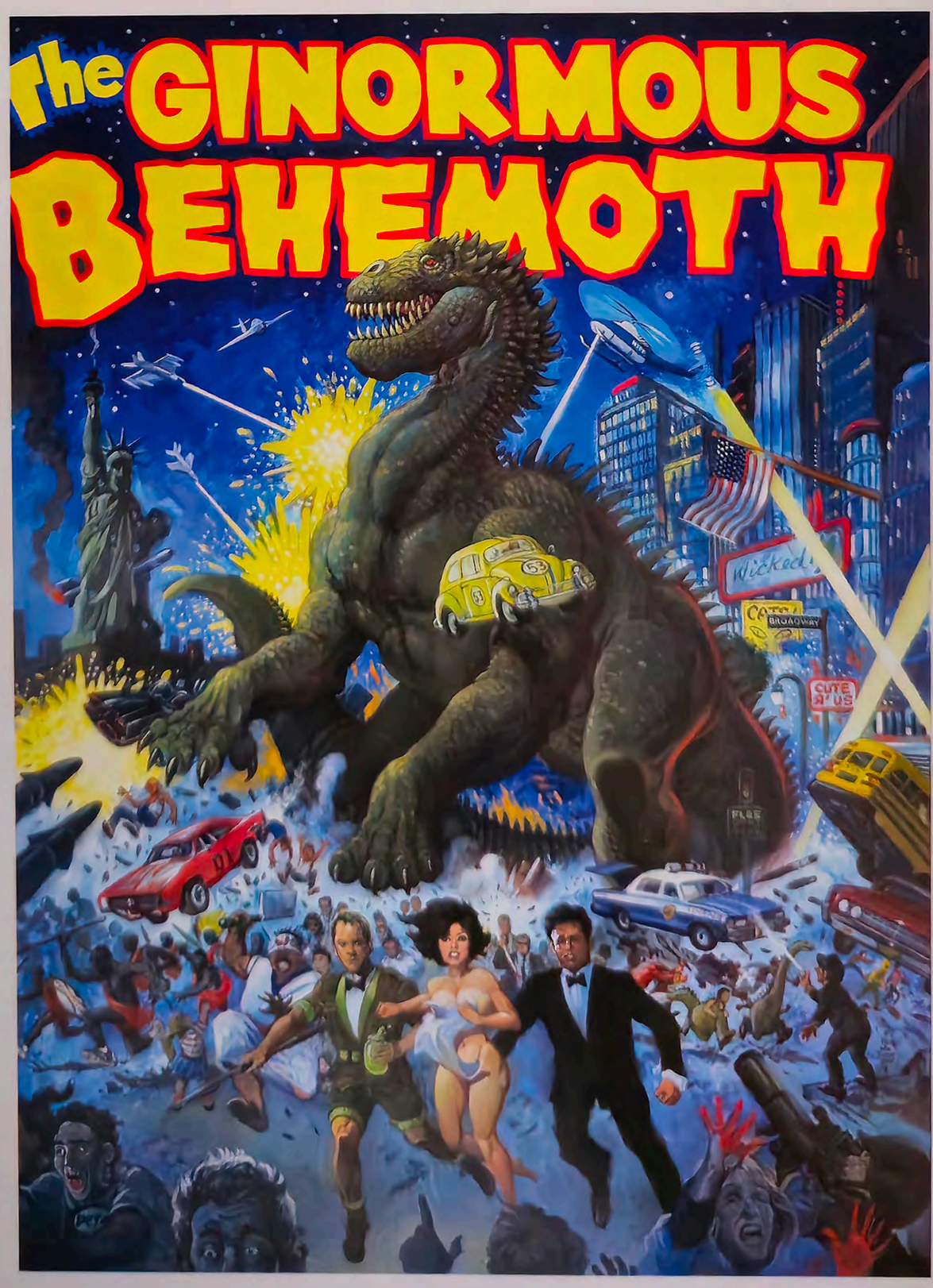
Title: Vishnu's Third Avatar *Medium:* Oil on wood *Size:* 16 x 20 in.

Andrew Thompson

Title: Glitch *Medium:* Ink and digital *Size:* 24 x 12 in. *Client:* © 2015 Sony Pictures Home Entertainment Inc./Gallery 1988

Bill Carman
Title: Monocular Emergencies *Medium:* Acrylic *Size:* 8 x 10 in.
Client: AFANYC *Art Director:* Heidi Leigh

Yuko Shimizu
Title: Maximum the Hormone Deka vs. Deka *Medium:* Ink and digital
Client: Maximum the Hormone, VAP *Art Director:* Ryo-kun, Keiichi Iwata



William Stout
Title: The Ginormous Behemoth *Medium:* Acrylic on canvas
Size: 36 x 24 in. *Client:* Sam Simon

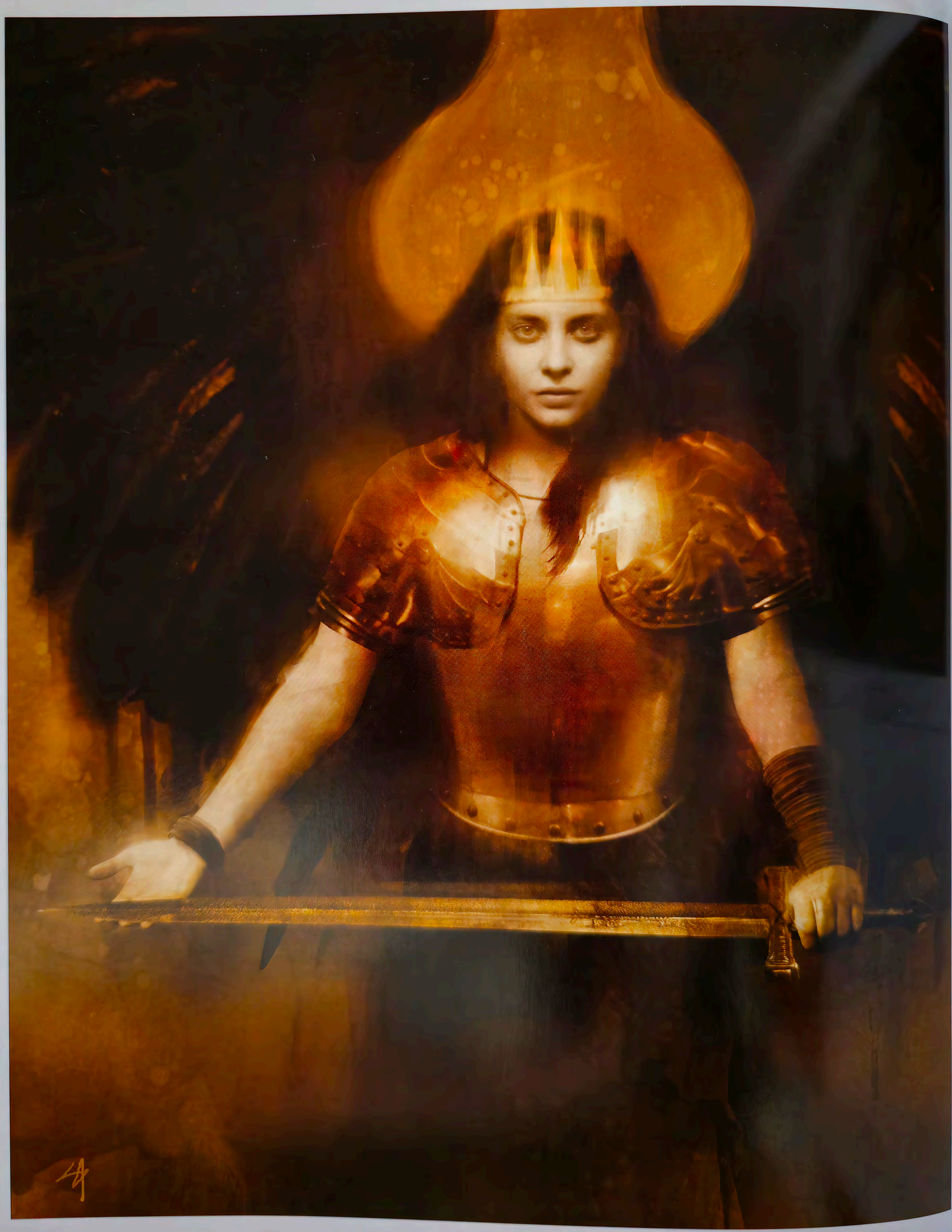
Chris Buzelli
Title: Private Dining *Medium:* Oil on board *Size:* 18 x 22 in.
Client: Legal Sea Foods *Art Director:* John Doepp and Zoe Fedeles

Arantza Sestayo
Title: Klyma *Medium:* Watercolor *Size:* 19 x 13 in.

Chris Seaman
Title: Dragon Circus *Medium:* Acrylic
Size: 16 x 18 in. *Client:* Dragon Con, LLC

Omar Rayyan

Title: Laughing Pirate *Size:* 12 x 14 in. *Client:* Laxton Hollow Brewing Company *Art Director:* Ken Dudley



Samuel Araya

Title: Veneratio *Medium:* Digital *Client:* Diablerie *Art Director:* Kathryn McDivitt

Ryan Yee
Title: Dig Through Time *Medium:* Digital
Client: Magic: The Gathering *Art Director:* Dawn Murin

Jake Murray
Title: Under the Pyramids *Medium:* Digital *Size:* 24 x 24 in.
Client: Fantasy Flight Games *Art Director:* Zoë Robinson
© 2015 Fantasy Flight Games. Used with permission.

Goni Montes

Title: Photoshop *Medium:* Digital *Size:* 17 x 11 in. *Client:* Adobe *Art Director:* Lidia Lukianova

Joseph Sanabria

Title: The Enemy *Medium:* Digital *Client:* Mat Zo

Boris Vallejo

Title: And One to Go *Medium:* Oil on artist's board *Size:* 15 x 20 in. *Client:* Gunslinger "Black Powder" *Art Director:* Kendall Culbertson

Colin Poole

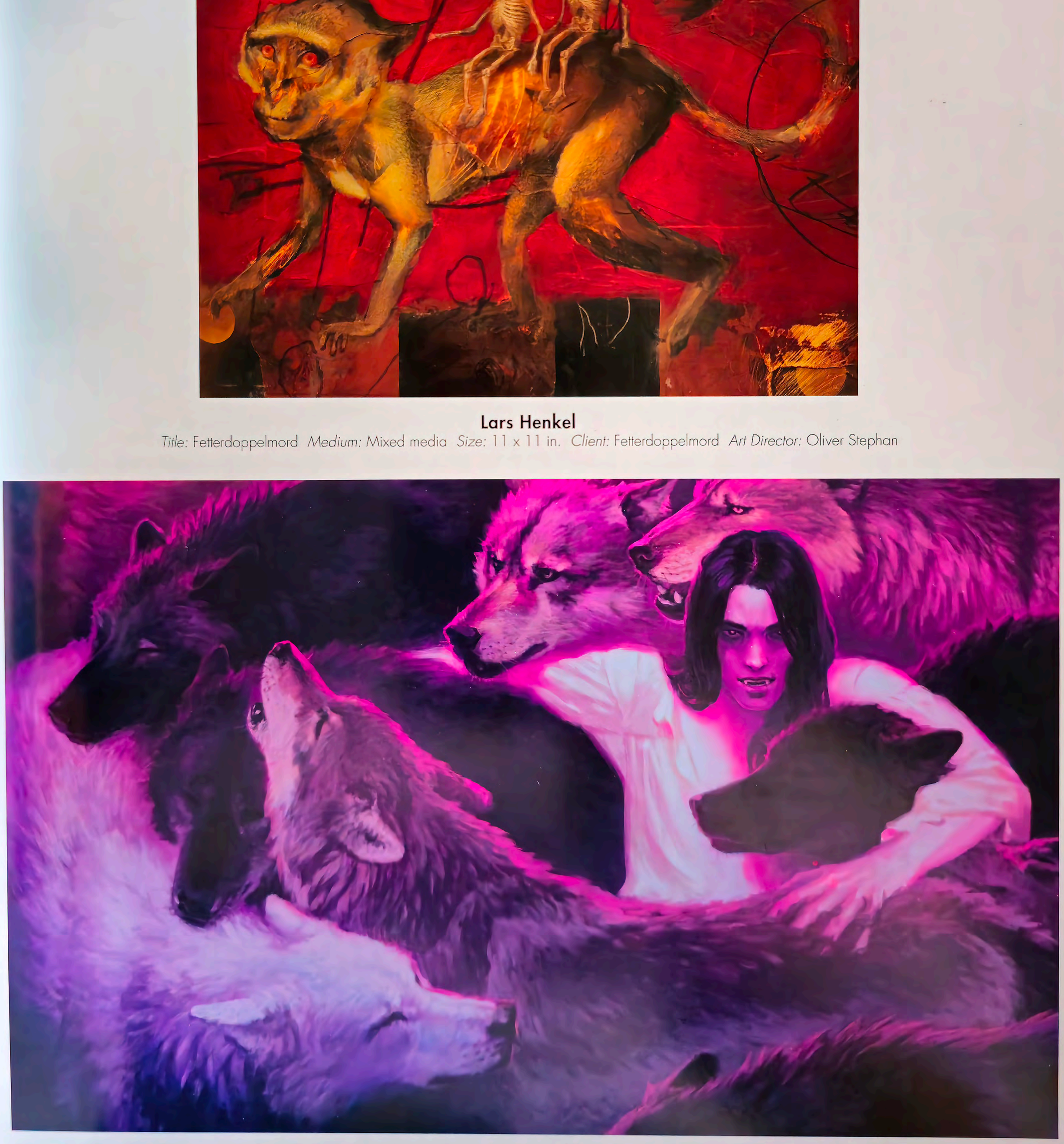
Title: Emerging Muse *Medium:* Oil on linen *Size:* 26 x 60 in.

Peter Diamond

Title: Watership Down *Medium:* Ink and digital *Size:* 18 x 36 in.
Client: Black Dragon Press *Art Director:* James Park

Lars Henkel

Title: Fetterdoppelmord *Medium:* Mixed media *Size:* 11 x 11 in. *Client:* Fetterdoppelmord *Art Director:* Oliver Stephan



Winona Nelson

Title: Children of the Night *Medium:* Digital *Size:* 24 x 15 in. *Client:* North Star Games *Art Director:* Matthew Mariani

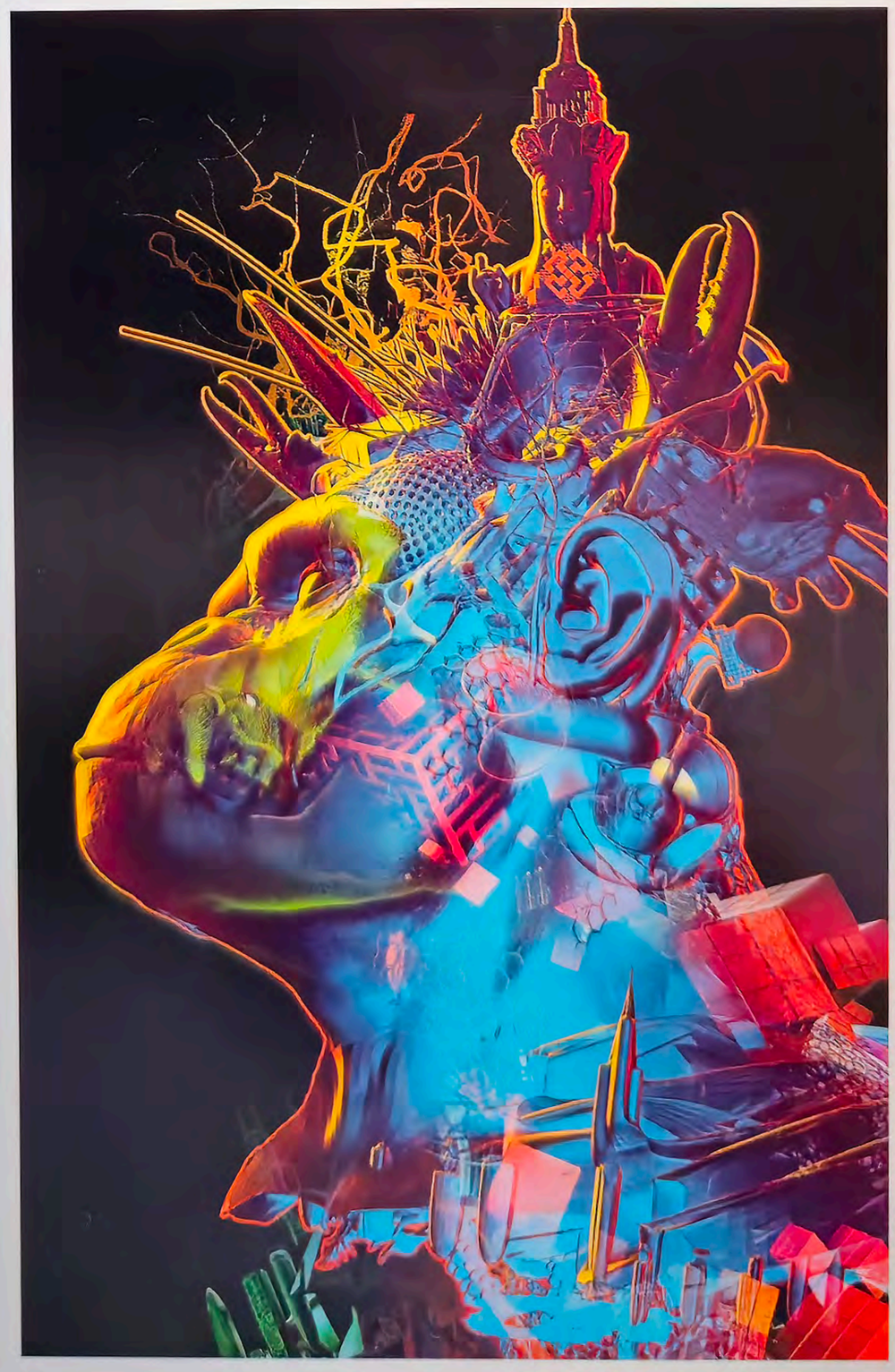
Greg Spalenka
Title: La Dame Blanche *Medium:* Digital
Size: 24 x 36 in. *Client:* Roxana Illuminated Perfume

Fred Fields
Title: The Wrath of Grapes *Medium:* Oil
Size: 20 x 30 in. *Client:* Verona Vineyards

Victo Ngai
Title: Amex Green *Medium:* Mixed
Client: American Express *Art Director:* Taylor Tindall

Nico Delort
Title: Creature from the Black Lagoon *Medium:* Ink on Claybord and digital
Size: 18 x 24 in. *Client:* Dark Hall Mansion

Nico Delort
Title: Bride of Frankenstein *Medium:* Ink on Claybord and digital
Size: 18 x 24 in. *Client:* Dark Hall Mansion



Android Jones
Title: King Claw *Medium:* Digital
Size: Infinite *Client:* Tipper *Art Director:* Tipper

BOOK GOLD AWARD

ROVINA

CAI

TOM, THOM

Medium: Pencil and digital
Size: 13 x 19.5 in
Client: Tor.com
Art Director: Irene Gallo

"Two years ago, I took a creative leap. I decided to take my artwork in a completely new direction and work in a style that felt more true to my voice. I thought this new direction would mean giving up my dreams of being a fantasy artist, because the kind of work I wanted to make was not something I'd seen much of in the genre. As a fan, I had all these notions of what fantasy art should be, but those notions were completely shattered, to my surprise and delight. I am so overwhelmed by how warmly my work has been received and sometimes still can't believe that I get to work in this wonderful industry. This award is not only an incredible honor. It tells me that those wild leaps into the unknown are always worth it, and knowing that inspires me to continue to grow, to explore and to create better work.

"A huge THANK YOU to the judges for the recognition, to Irene Gallo for assigning me this beautifully poetic story to illustrate, and to all the lovely people I have met in this community. You are all endlessly inspiring, and I am honored to call you all not just colleagues but friends and mentors as well."

Rovina Cai is a freelance illustrator from Melbourne, Australia. She creates intriguing images that make you linger, hungry to know the story behind them. Her work is often inspired by the past. From fairy tales to gothic novels, these stories resonate with her because they bring a bit of magic and wonder to the present day. Cai has worked with an eclectic range of clients, including The Folio Society, Riot Games and Tor.com. In her spare time, she can be found poring over old books, trying to find stories to illustrate, or working on eccentric craft projects.

The Silmarillion

BOOK SILVER AWARD

KARLA
ORTIZ

SORCERER OF THE WILDEEPS

Medium: Digital
Size: 12 x 20 in.
Client: Tor.com
Art Director: Irene Gallo

"For as long as *Spectrum* has been a book, I have always wanted to be a part of it. I never expected to have my work showcased (much less awarded) alongside the very artists whom I admire. The people here in this room are the same ones who inspired me to be an artist so many years ago.

"In this moment, I must take the opportunity to say 'thank you.' Pursuing art would have been very difficult for someone who grew up on an island separated from so much of the art world. Without *Spectrum*, without all of you, I would have never thought to take up this craft, nor would I have pursued my skill all the way to this stage. It is because of you that I get to go home with this award. I am truly in awe of all the talent involved here. So, my dearest peers, thank you for doing the wonderful, invaluable work that you do. I hope you continue to inspire artists all over the world.

"I am also deeply privileged to have the guidance of my teacher, mentor, Jedi Master and friend, Iain McCaig. I am thankful beyond words for his wealth of wisdom, kindness and, above all else, for believing in this padawan.

"I would also like to thank my amazing parents, who have been supportive and loving from the moment I picked up a pencil until infinity. There were moments when I legitimately felt like I couldn't realize my dreams, yet they gave me the confidence and support to believe otherwise—and here I am. Thanks, Mom and Dad.

"I have very few words to possibly explain the overwhelming feeling of humility, gratitude and excitement that I have right now, so perhaps the old F- word will help.

"'Flabbergasted!'

"And you guys thought I would say 'fuck,' right?

"Hee hee hee.

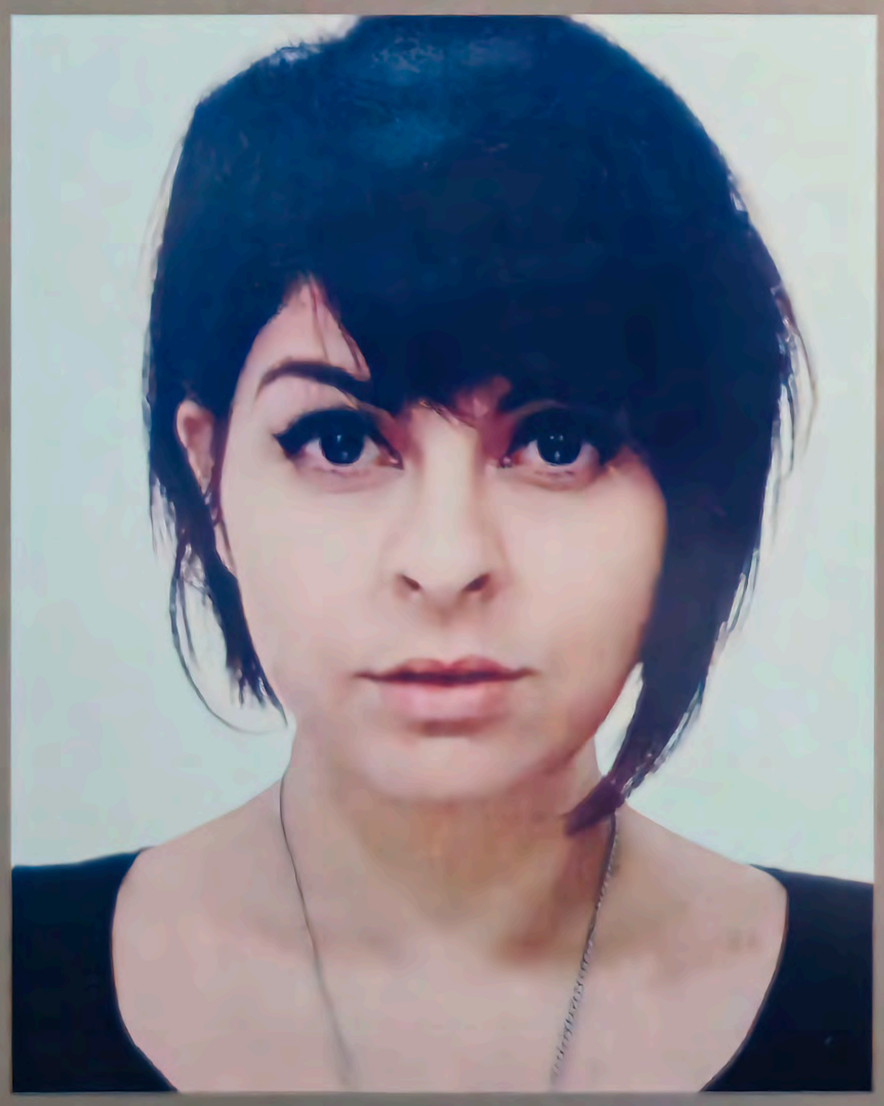
"Anyhow, once again, thank you all, and have a lovely night!"

Karla is a Puerto Rican artist who enjoys working on a diverse and wide variety of projects. As a concept artist with over 6 years of professional experience, Karla has worked for Paragon Studios/ NcSoft, Ubisoft, Kabam, Industrial Light & Magic (ILM) and now works as a concept artist for Marvel Film Studios.

As a professional Illustrator her clients include Wizards of the Coast, Ace Books, Tor Books and has provided cover work and art for various independent authors and toy makers.

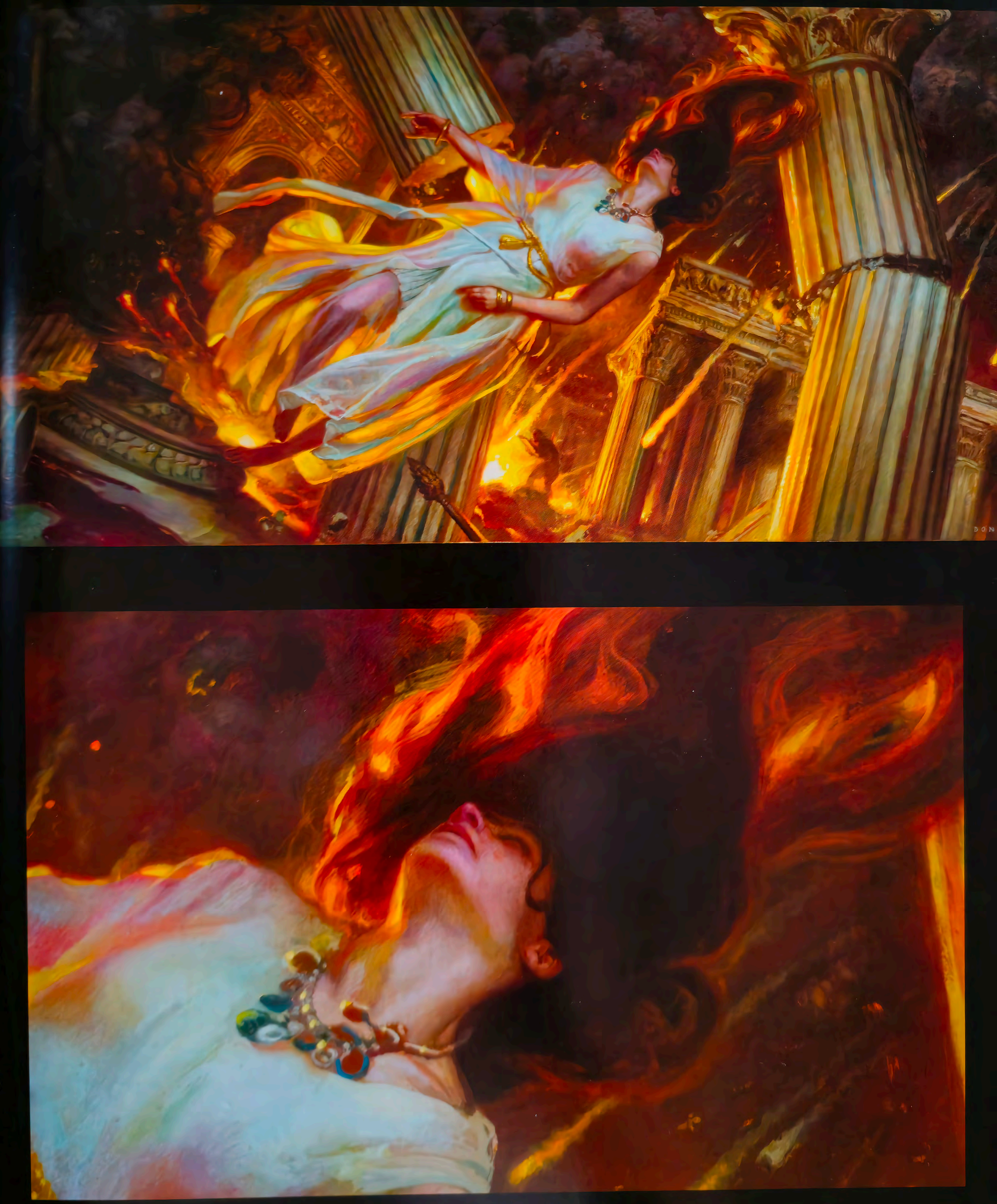
As a fine artist her work has shown in the Studio Gallery SF, the Safehouse studios shows, Spoke Art Gallery, Nucleus Gallery and Thinkspace Art Gallery.

Karla loves good music, good stories, good laughs and good food. She paints her days away with her cat Keedy Bady, and that's how she likes it.



Chris Ayers

Title: Munchasaurus Rex *Medium:* Pencil and digital *Size:* 22 x 32 in. *Client:* The Daily Zoo/Design Studio Press



Donato Giancola

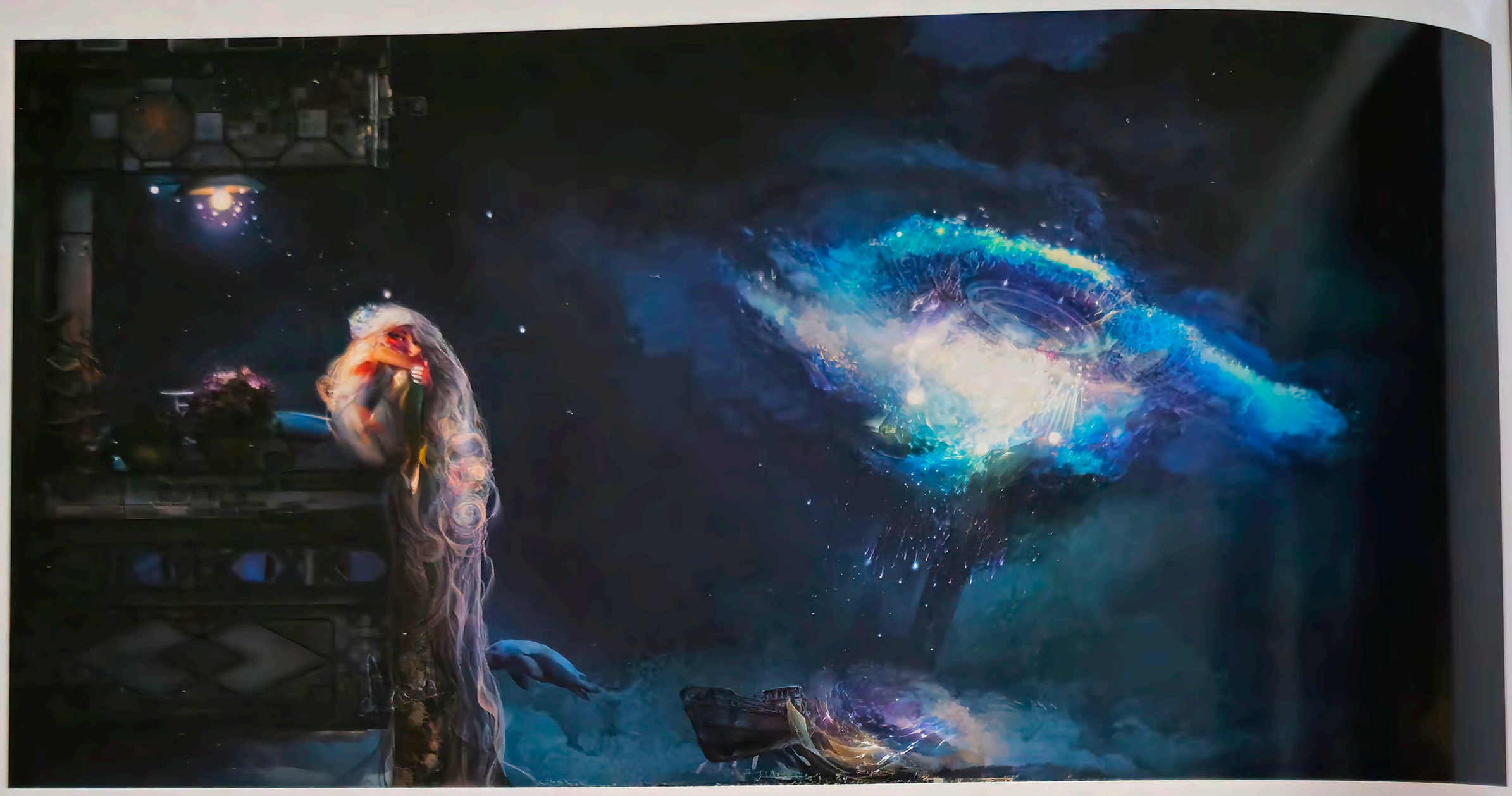
Title: Vesuvius *Medium:* Oil on panel *Size:* 36 x 18 in. *Client:* Tor Books *Art Director:* Irene Gallo

Annie Stegg Gerard

Title: Renard and the Strawberries *Medium:* Oil on panel *Size:* 12 x 16 in. *Art Director:* Justin Gerard

Victo Ngai
Title: Forest of Memory *Medium:* Mixed
Client: Tor Books *Art Director:* Christine Foltzer

Yuko Shimizu
Title: A Wild Swan 5 "Beasts"
Medium: Ink on paper *Size:* 13 x 19 in.
Client: Michael Cunningham and Farrar, Straus and Geroux
Art Director: Michael Cunningham and Rodrigo Corral

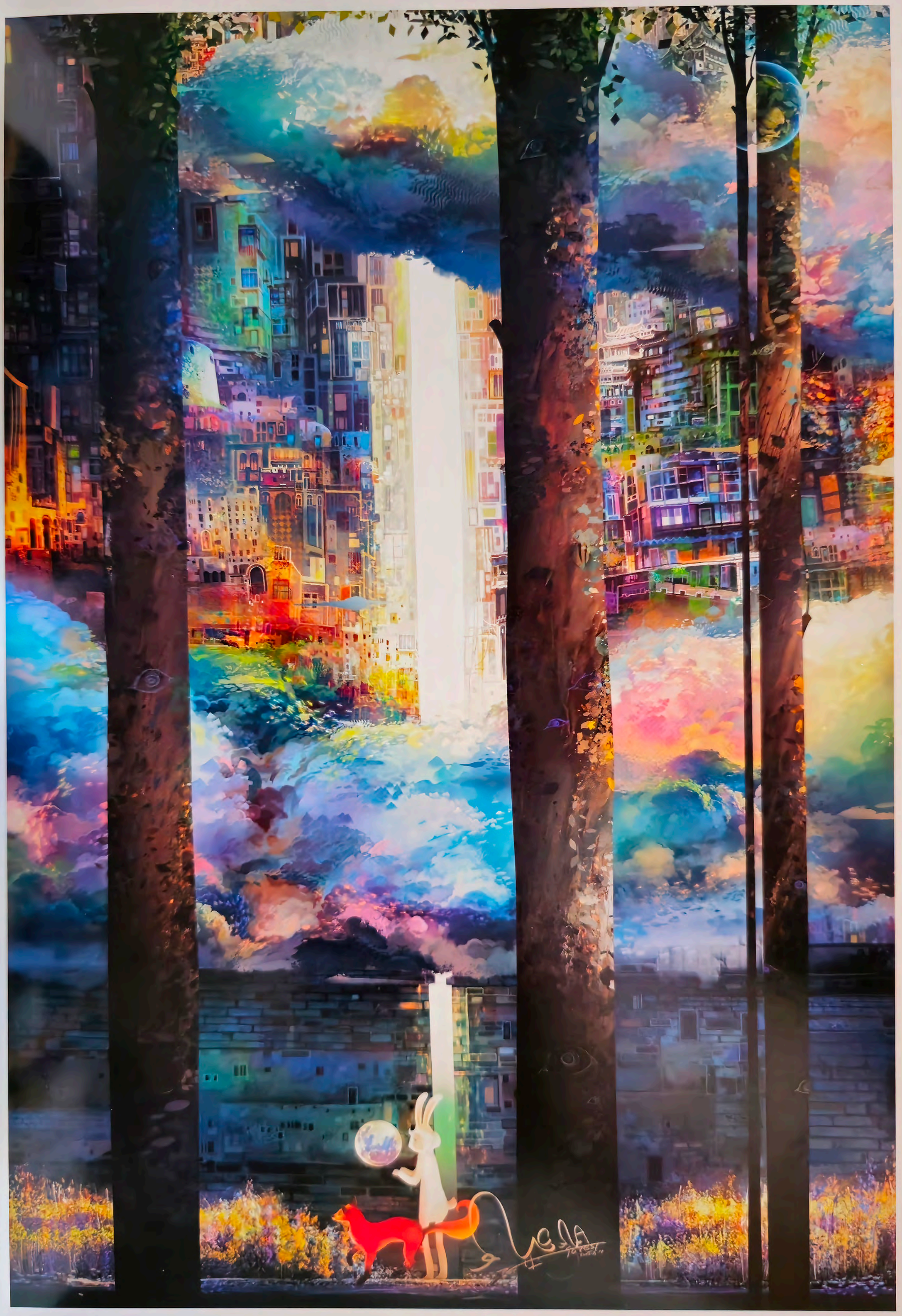


Jie He (Mona)

Title: The Dreams: Midsummer Nights and the Light Year *Medium:* Freehand sketch and Photoshop *Size:* 12 x 6 in.

Jie He (Mona)

Title: The Dreams: Up to the Brambles *Medium:* Freehand sketch and Photoshop *Size:* 12 x 6.5 in.



Jie He (Mona)

Title: The Dreams: The Lost City *Medium:* Freehand sketch and Photoshop *Size:* 12 x 8 in.

William Stout

Title: Dog *Medium:* Oil on canvas *Size:* 24 x 18 in. *Client:* Stuart Gordon

Scott Gustafson
Title: The Duckling and the Dog – The Ugly Duckling *Medium:* Oil on panel
Size: 18 x 14 in. *Client:* Artisan

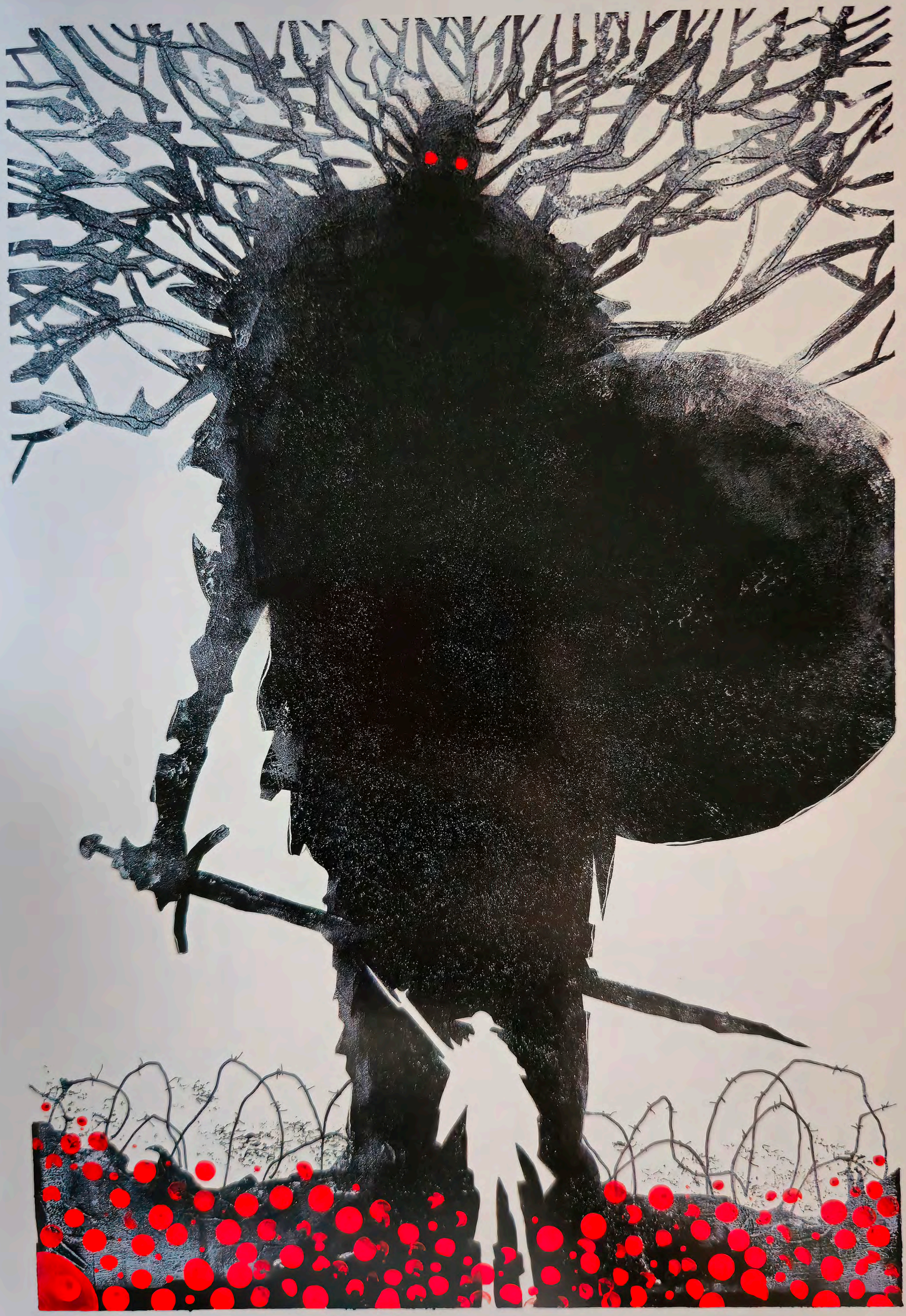
Scott Gustafson
Title: Beauty Meets the Beast *Medium:* Oil on panel *Size:* 30 x 12 in. *Client:* Artisan

Jeffrey Alan Love
Title: Fabulous Beasts *Medium:* Acrylic
Size: 10 x 18 in. *Client:* Tor.com *Art Director:* Irene Gallo

Jeffrey Alan Love
Title: A Natural History of Hell *Medium:* Acrylic
Size: 5.5 x 8 in. *Client:* Small Beer Press *Art Director:* Gavin Grant

Ivica Stevanovic
Title: The Karmantid *Medium:* Pen, ink and watered ink on paper *Size:* 5.5 x 7 in.
Client: Centipede Press *Art Director:* Ann VanderMeer & Jerad Walters

Jana Heidersdorf
Title: All That Remains *Medium:* Acrylics, charcoal and digital *Size:* 12 x 16 in.

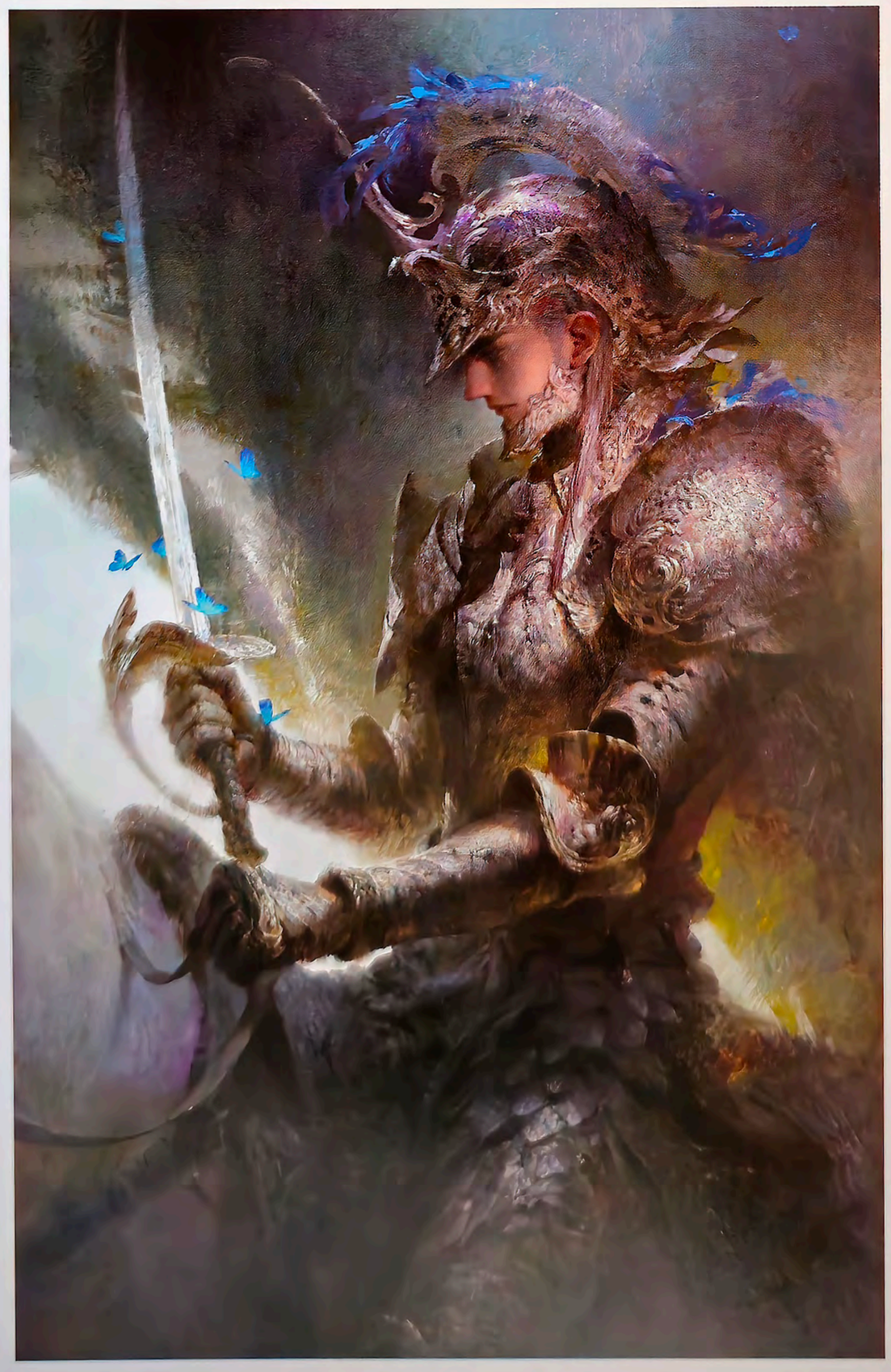


Jeffrey Alan Love

Title: Song for No Man's Land *Medium:* Acrylic *Size:* 10 x 16 in. *Client:* Tor.com *Art Director:* Irene Gallo

Guangjian Huang
Title: Narcissu *Medium:* Photoshop *Size:* 14 x 28 in.

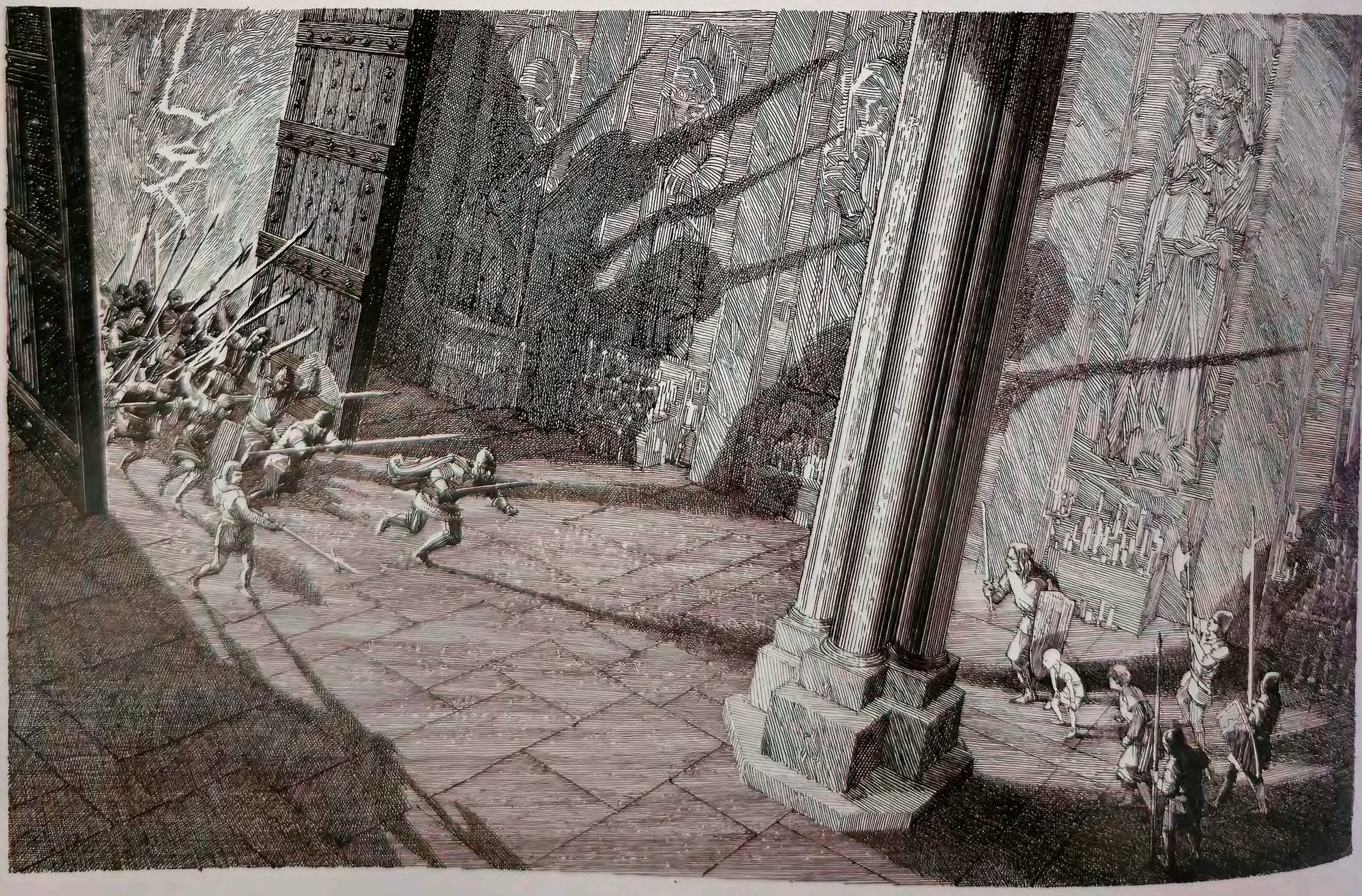
Guangjian Huang
Title: Ophiuchus *Medium:* Photoshop *Size:* 28 x 15 in.



Guangjian Huang
Title: Silver Knight *Medium:* Photoshop *Size:* 18 x 28 in.

Android Jones

Title: Tiger Swallow Tail *Medium:* Digital *Size:* Infinite



Gary Gianni

Title: A Knight of the Seven Kingdoms 1 *Medium:* Pen and ink *Size:* 18 x 26 in. *Client:* Bantam Books *Art Director:* Marcelo Anciano

Gary Gianni

Title: A Knight of the Seven Kingdoms 2 *Medium:* Pen and ink *Size:* 28 x 14 in. *Client:* Bantam Books *Art Director:* Marcelo Anciano

Eric Deschamps

Title: Dragon Drums *Medium:* Digital *Size:* 13 x 20 in. *Client:* Simon & Schuster *Art Director:* Karina Granda

Eric Deschamps

Title: Dragon Song *Medium:* Digital *Size:* 12 x 20 in.
Client: Simon & Schuster *Art Director:* Karina Granda

Tony DiTerlizzi

Title: Portrait of a Young Tiefling *Medium:* Acryla gouache *Size:* 18 x 22 in.
Client: Dark Horse Books & Kitchen Sink Books *Art Director:* John Lind

David Palumbo

Title: Binti *Medium:* Oil on panel *Size:* 12 x 18 in. *Client:* Tor.com *Art Director:* Christine Foltzer

David Palumbo
Title: The Oracle *Medium:* Oil on panel *Size:* 18 x 36 in.
Client: Sideshow Collectibles *Art Director:* Tom Gilliland

John Jude Palencar
Title: The King's Justice *Medium:* Acrylic on board *Size:* 22 x 23 in.
Client: Penguin Random House *Art Director:* Lisa Amoroso

Ian Hinley
Title: Mother of Stone *Medium:* Digital *Size:* 7 x 11 in.
Client: Dark Regions Press *Art Director:* Chris Morey

Cristi Balanescu

Title: Hidden Sanctuary *Medium:* Digital *Size:* 18 x 11 in. *Client:* Lucasfilm/Fantasy Flight Games *Art Director:* Zoë Robinson

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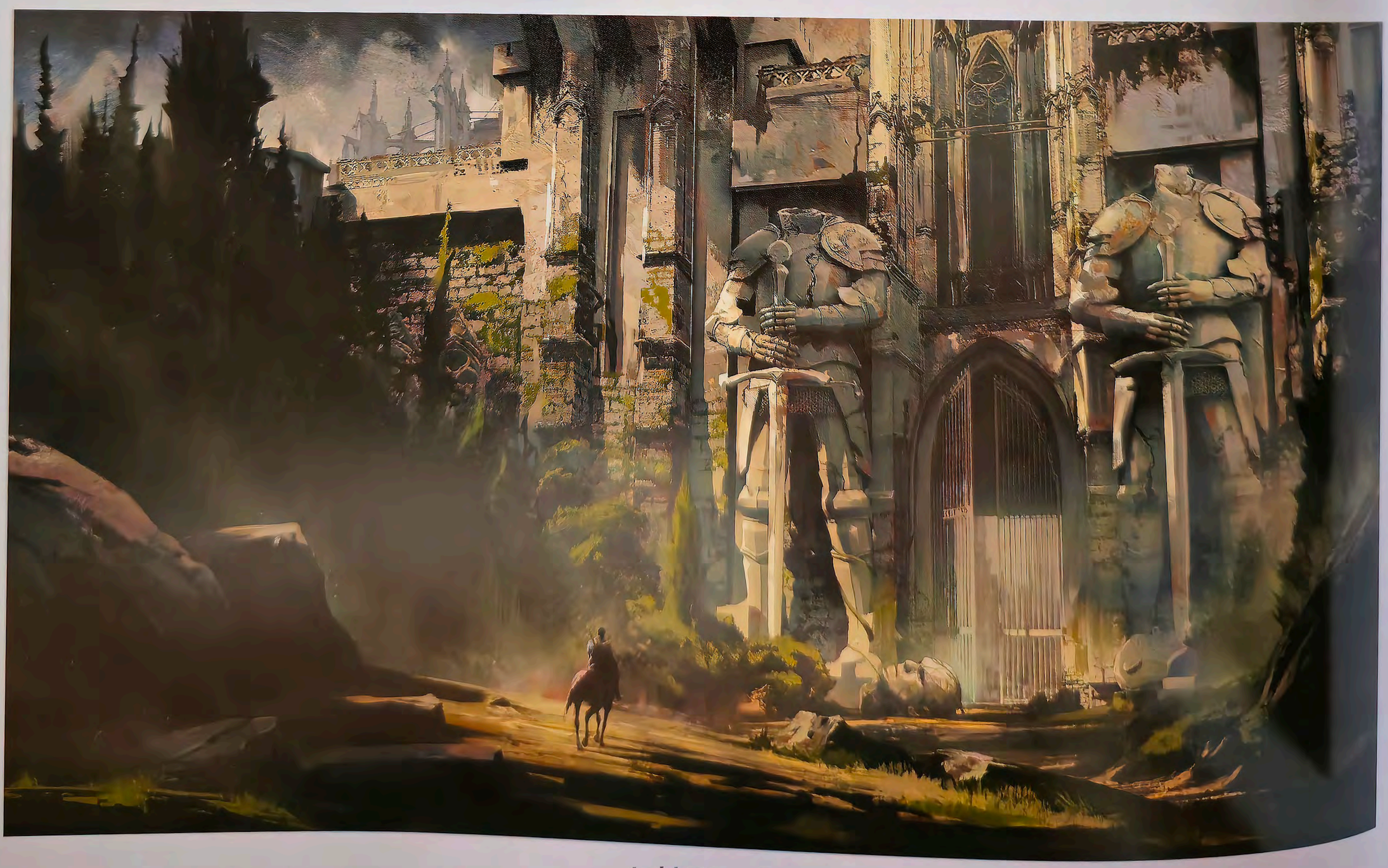


Jedd Chevrier

Title: The Gates of Barovia *Medium:* Digital *Size:* 19 x 11 in. *Client:* Dungeons & Dragons/Wizards of the Coast *Art Director:* Kate Irwin

Dave Seeley

Title: Cobra War Trilogy *Medium:* Digital *Client:* Baen Books *Art Director:* Toni Weisskopf *Models:* by John Douglass

Brom
Title: Red Lady *Medium:* Oil *Size:* 22 x 28 in. *Client:* Harper Collins

Justin Gerard
Title: The Silmarillion No. 34 *Medium:* Oil on panel
Size: 16 x 20 in. *Client:* Catherine Gyllerstrom

Linda Adair
Title; The Constant Man 1945
Medium: Oil *Size:* 10 x 10 in.

Dan dos Santos

Title: Trailer Park Fae *Medium:* Mixed media *Size:* 14 x 20 in. *Client:* Orbit Books *Art Director:* Lauren Panepinto

Scott Brundage

Title: Monstertown Mysteries: The Curse of the Were-Hyena
Medium: Ink, watercolor, digital *Size:* 13 x 18 in. *Client:* Disney Hyperion Books *Art Director:* Tyler Nevins

Bill Carman

Title: End Pages *Medium:* Mixed *Size:* 18 x 11 in.

Chris Ayers

Title: Friday Morning, Corner of Walnut & 5th *Medium:* Pencil and digital
Size: 12 x 17 in. *Client:* The Daily Zoo/Design Studio Press

Chris Ayers

Title: Sir Desmodus Rotundus *Medium:* Pencil and digital
Size: 12 x 17 in. *Client:* The Daily Zoo/Design Studio Press

Cory Godbey

Title: Lessons *Medium:* Graphite and watercolor *Size:* 12.5 x 20 in.
Client: Grosset & Dunlap *Art Director:* Giuseppe Castellano

Eugene Smith

Title: Ichitapa *Medium:* Digital *Size:* 8 x 8 in.
Client: Fox Spirit Press *Art Director:* Jo Thomas

Galen Dara

Title: Not My Circus *Medium:* Digital *Size:* 11 x 17 in. *Client:* Kevin Hearne

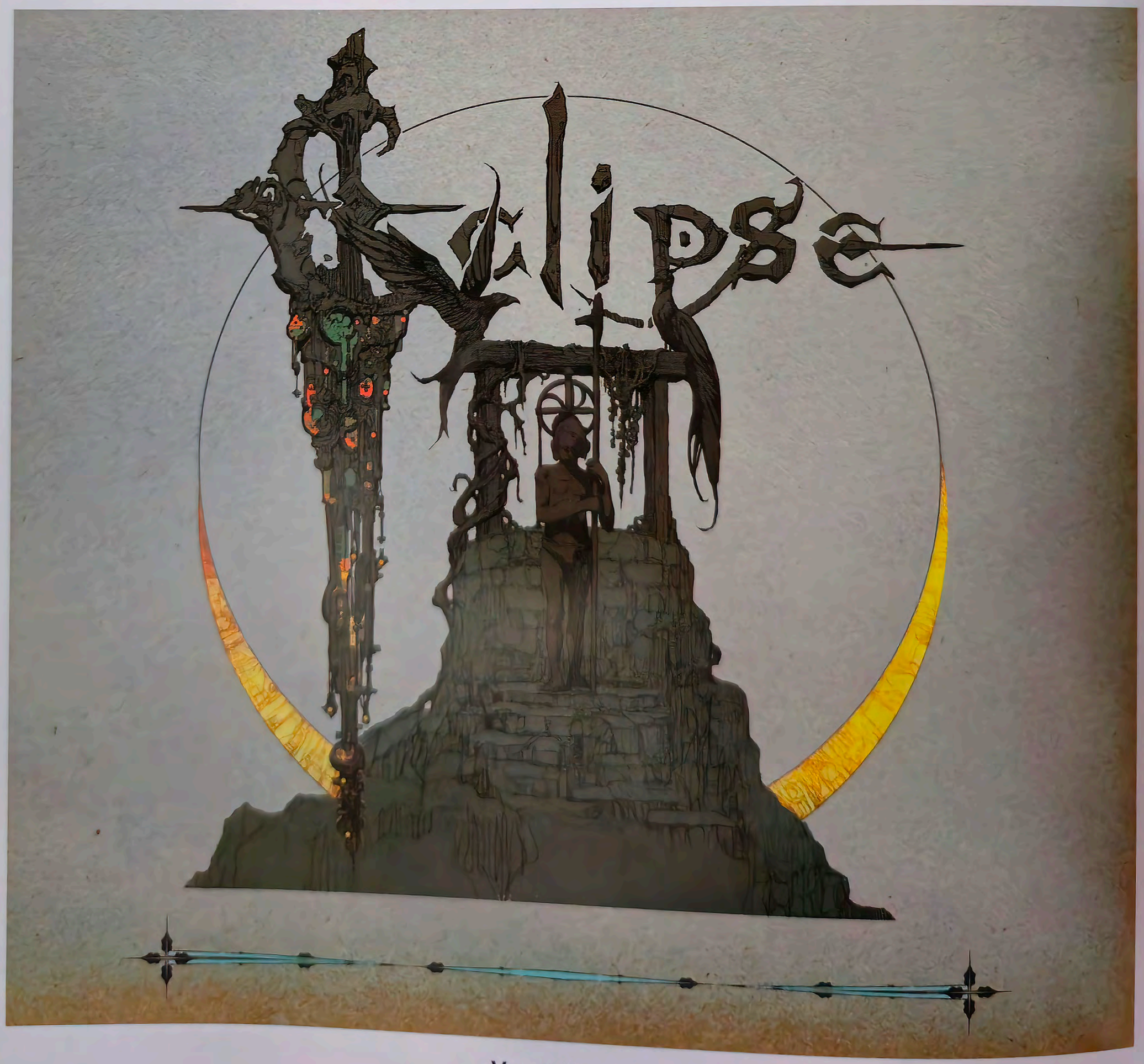
Mark Schultz

Title: Storms at Sea: The Tidepools of Mars *Medium:* Wolff pencil *Size:* 9.75 x 14 in. *Client:* Flesk Publications

Mark Schultz

Title: Storms at Sea: Island of Titans *Medium:* Wolff pencil *Size:* 11.75 x 15.5 in. *Client:* Flesk Publications

Vance Kovacs
Title: Upon the Waters *Medium:* Digital



Vance Kovacs
Title: Eclipse Title Page *Medium:* Digital

Ben Oliver

Title: Curse of Strahd *Medium:* Digital *Size:* 25 x 16.5 in. *Client:* Dungeons & Dragons/Wizards of the Coast *Art Director:* Shauna Narciso

Brandon Dorman

Title: Heroes of the Dustbin *Medium:* Digital
Client: Shadow Mountain Publishing *Art Director:* Richard Erickson

Chie Yoshii

Title: Sphinx *Medium:* Oil on canvas *Size:* 20 x 26 in.
Client: Underwood Books *Art Director:* Cathy Fenner *Designer:* Arnie Fenner

Anna and Elena Balbusso

Title: The Witch, cover art for Of Sorrow and Such, by Angela Slatter *Medium:* Gouache, pencil, digital *Size:* 12 x 16 in. Client: Tor Books Art Director: Irene Gallo

Annie Stegg Gerard

Title: Moonlight Parade *Medium:* Oil on panel *Size:* 36 x 24 in. *Art Director:* Justin Gerard

Annie Stegg Gerard

Title: The Gardener *Medium:* Oil on panel
Size: 12 x 16 in. *Art Director:* Justin Gerard

Adam S. Doyle

Title: Blackbirds (aka Binary Ode) *Medium:* Oil *Size:* 24 x 18 in.
Client: Saga Press *Art Director:* Matthew Kalamidas & Michael McCartney

Tommy Arnold

Title: First Kill *Medium:* Photoshop
Client: Tor.com *Art Director:* Irene Gallo

Tom Kidd

Title: Guiding Nose *Medium:* Oil *Size:* 22 x 36 in. *Client:* Subterranean Press *Art Director:* Bill Schafer

Michael C. Hayes

Title: Exodus *Medium:* Oil on panel *Size:* 20 x 30 in.

Kieran Yanner

Title: Zombies in the Torture Chamber *Medium:* Digital *Size:* 8.5 x 11 in.
Client: Dungeons & Dragons/Wizards of the Coast *Art Directors:* Kate Irwin

Samuel Araya

Title: King in Yellow: Where Black Stars Rise *Medium:* Digital

Rob Rey

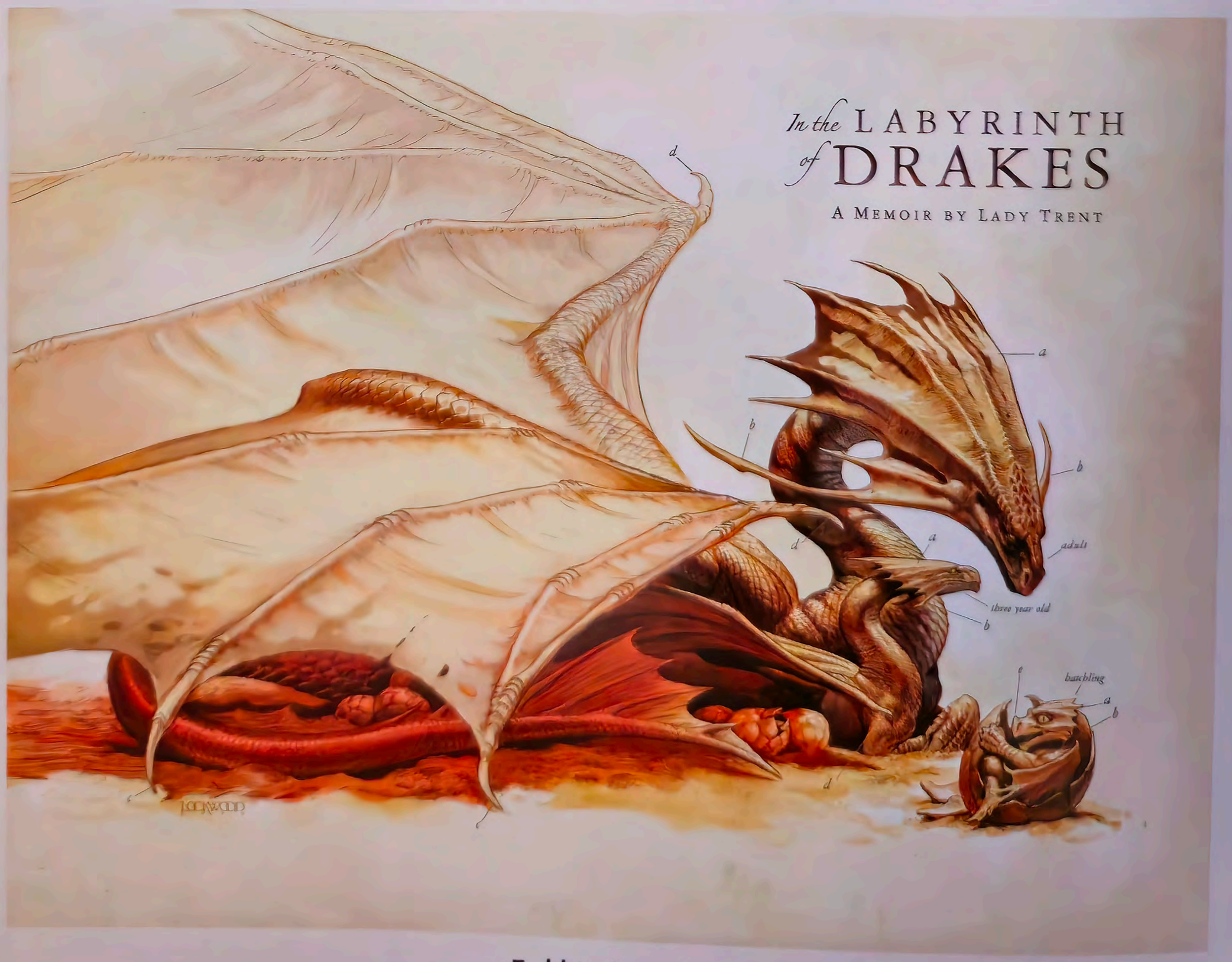
Title: Vistanti Magic *Medium:* Digital *Size:* 8.5 x 6.5 in. *Client:* Dungeons & Dragons/Wizards of the Coast *Art Directors:* Kate Irwin

Takeshi Oga

Title: Expedition to the Mountains of the Moon #2 *Medium:* Digital *Client:* Tokyo-Sogensha

Matt Rockefeller

Title: The Lost Compass *Medium:* Graphite and digital *Size:* 14.5 x 10 in. *Client:* Harper Collins *Art Director:* Joel Tippie

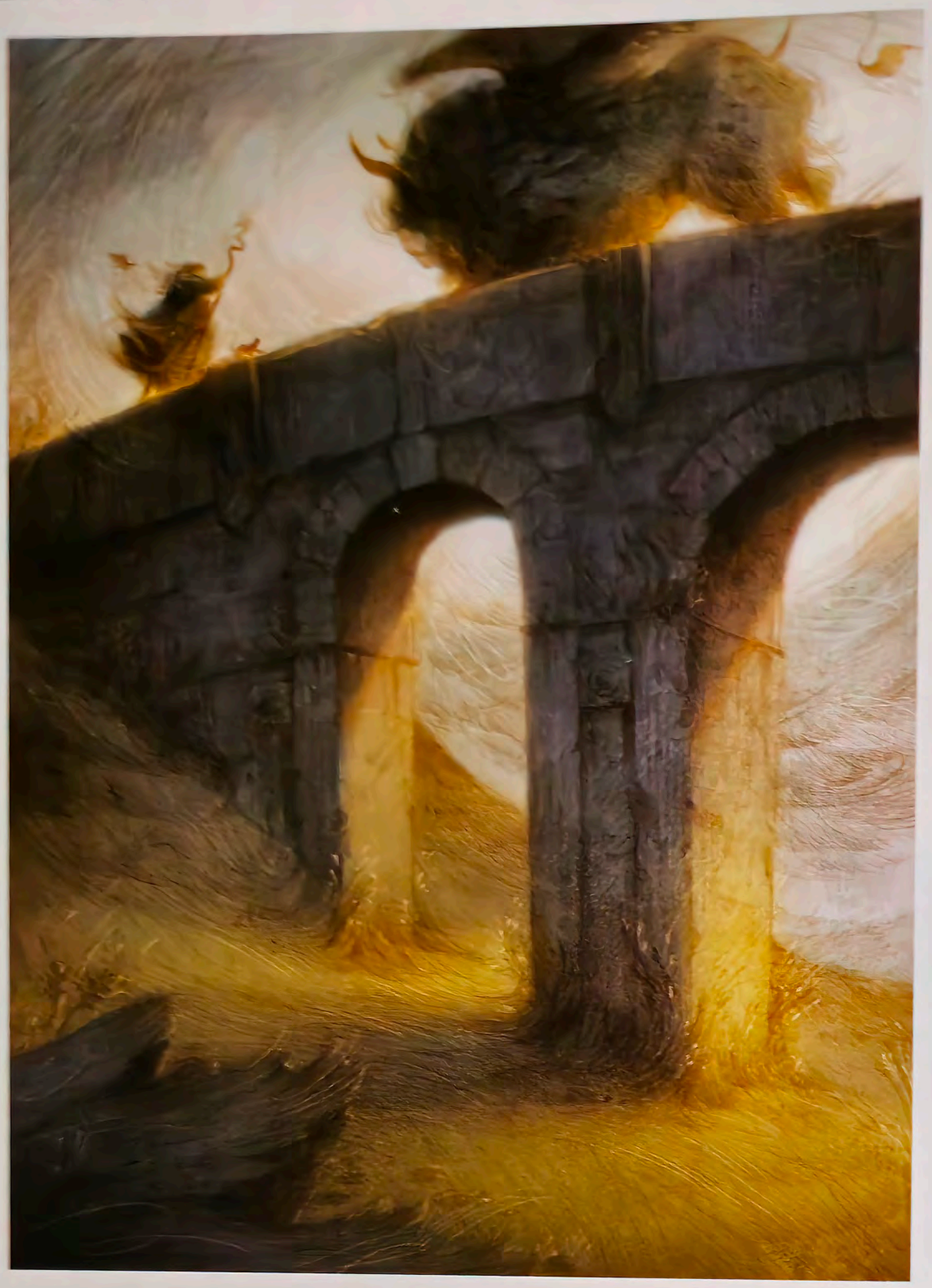


Todd Lockwood

Title: A Labyrinth of Drakes *Medium:* Digital *Size:* 22 x 17 in. *Client:* Tor Books *Art Director:* Irene Gallo

Todd Lockwood

Title: The Evertide *Medium:* Oils *Size:* 16 x 24.5 in. *Client:* DAW Books *Art Director:* Betsy Wollheim



Rovina Cai

Title: Bridge Encounter *Medium:* Pencil and digital
Size: 11 x 14 in. *Client:* 3DTotal Publishing *Art Director:* Jess Serjent-Tipping

Terryl Whitlatch

Title: Epona *Medium:* Pencil and Copic Sketchmarkers
Size: 11 x 17 in. *Client:* Emerald City Comic Con

Petar Meseldžija

Title: Unhappy King *Medium:* Oil on canvas
Size: 12 x 12 in. *Client:* System Comics

Petar Meseldžija

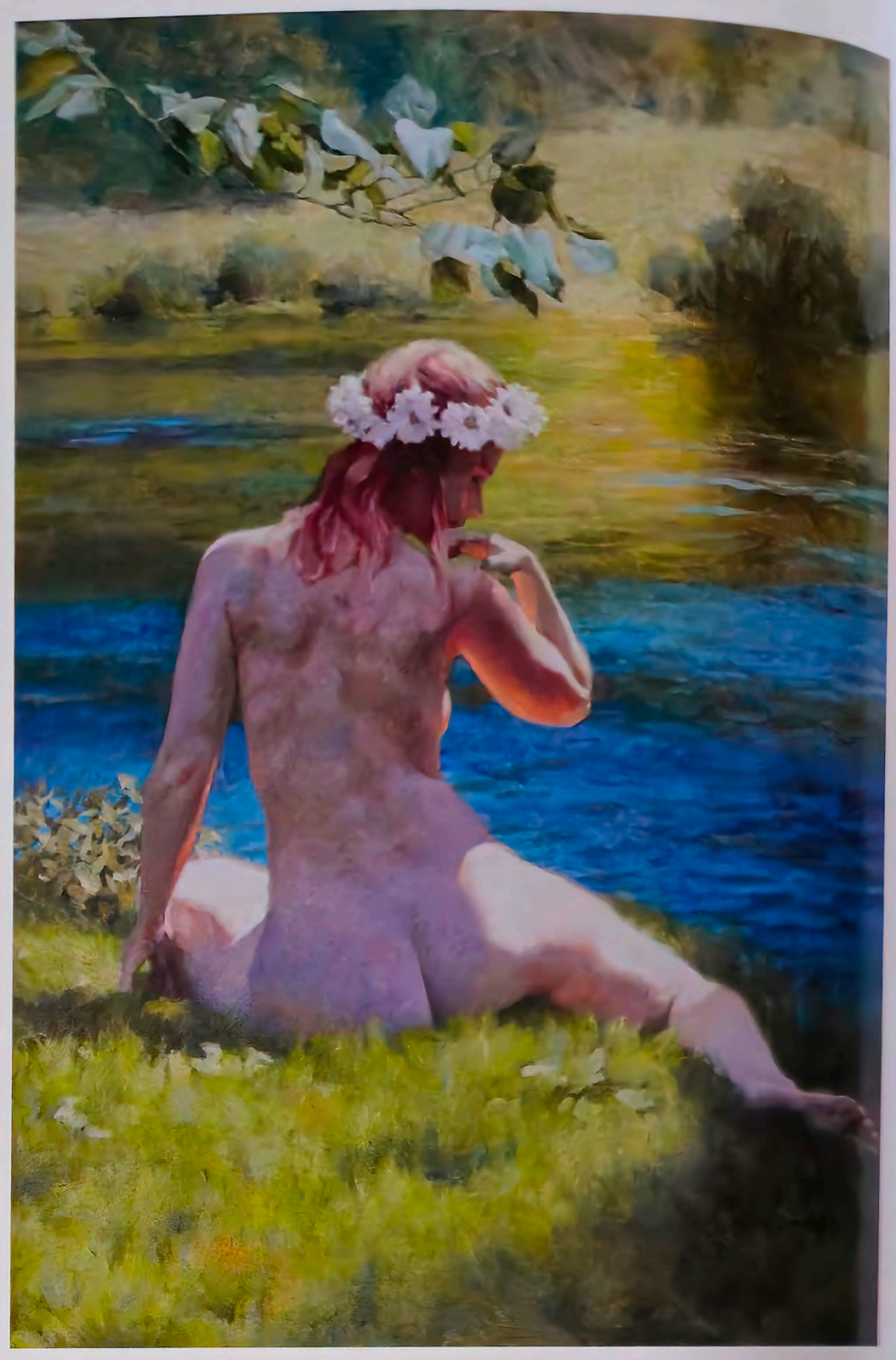
Title: The Exodus of Giants *Medium:* Oil on panel *Size:* 80 x 55 cm. *Client:* Frederic Contet/System Comics

Petar Meseldžija

Title: Giant Velles *Medium:* Oil on panel *Size:* 71 x 56 cm. *Client:* Mike Sass/System Comics

Ken Laager

Title: Rogues—Dragons Over the Stepstones *Medium:* Pencil on paper
Size: 13 x 9 in. *Client:* Subterranean Press *Art Director:* Bill Schafer



Ken Laager

Title: Rogues—Emberlee *Medium:* Oils on hardboard
Size: 21 x 15 in. *Client:* Subterranean Press *Art Director:* Bill Schafer

Lauren Saint-Onge

Title: Scabandari *Medium:* Digital *Size:* 17 x 9.25 in. *Client:* Subterranean Press *Art Director:* Yanni Kuznia

Ken Laager

Title: Rogues—The Rogue Prince *Medium:* Oils on hardboard *Size:* 21 x 15 in. *Client:* Subterranean Press *Art Director:* Bill Schafer

DAREN BADER

TRIBES OF KAI, page 41

Medium: Digital
Size: 8 x 12 in.

"Having been on the jury for *Spectrum* 15, I know firsthand just how stiff the competition is to get into the book. Ever since that time, I have counted myself lucky to have any work selected to be included in the annual. But to have a piece receive an award is truly humbling, and I sincerely thank the jury for their recognition."

For the past 20 years, Daren Bader has been a concept artist and art director for the video-game and entertainment industries, working with a large variety of companies, including Disney, Nintendo, Capcom and Rockstar Games. He is best known for his art direction on the critically acclaimed "Red Dead Redemption," which won over 150 Game of the Year awards in 2010. Recently, Bader became the studio art director for the augmented-reality startup company Magic Leap in South Florida.

On weekends, Bader is a freelance illustrator for trading-card games such as "Magic: The Gathering and World of Warcraft," producing well over 200 cards in the field. He also has done the occasional book cover, including a series for the fan-favorite author R.A. Salvatore and *Tarzan* for Dark Horse Comics.

His work can be seen in 16 of the 23 *Spectrum Fantastic Art* annuals as well as in his monographs *The Art of Daren Bader* and *Daren Bader: One Hundred Drawings*. His most recent publication is the fully painted 60-page graphic novel *Tribes of Kai*, written by Lance HaunRogue.

Photo by Greg Preston for Spectrum Fantastic Art

Tribes of Kai

NIC KLEIN

DRIFTER #8, page 3

Medium: Watercolor
Size: 18 x 24 in.
Client: Rue de Sèvres

Nic Klein works mostly in comics, having created art for Image, Marvel and DC comics for such titles as *Drifter*, *Viking*, *Dancer*, *Thor*, *Captain America: Winter Soldier* and *Doc Savage*. He studied comics and illustration at the Kunsthochschule in Kassel, Germany, where he still lives today.

Drifter #11, page 1

Gael Bertrand

Title: Cover Island Magazine *Medium:* Digital *Size:* 14.5 x 11 in. *Client:* Image Comics

Tyler Crook

Title: Harrow County #1, cover *Medium:* Ink and watercolor *Size:* 11 x 17 in. *Client:* Dark Horse Comics *Art Director:* Daniel Chabon

Paolo Rivera

Title: Hellboy and the B.P.R.D.: 1953 #1 *Medium:* Gouache *Size:* 13 x 19 in. *Client:* Dark Horse *Art Director:* Scott Allie

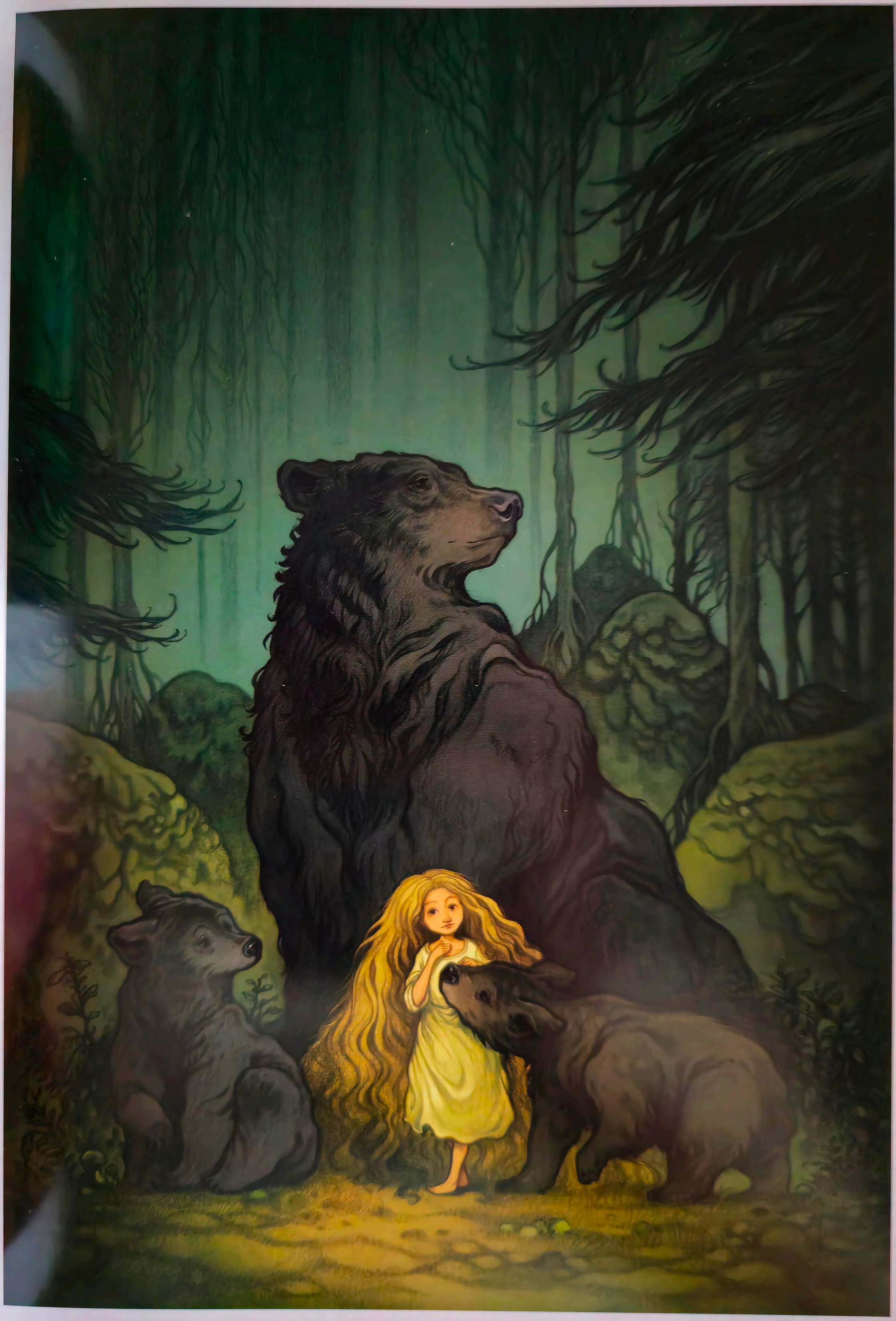
Sho Murase

Title: She Was In Red *Medium:* Ink on paper *Size:* 13 x 19 in.

Jennifer L. Meyer
Title: Fox and Crow *Medium:* Pencil and Digital *Size:* 8.5 x 6.5 in.
Client: First Second Books *Art Director:* Chris Duffy

Wendy Pini
Title: Elfquest: The Final Quest, issue #12, cover *Medium:* Digital
Size: 7 x 10 in. *Client:* Dark Horse Comics

Chris Koehler
Title: The Showdown *Medium:* Ink and digital *Size:* 20 x 12 in.



Cory Godbey

Title: Bears *Medium:* Graphite and Digital *Size:* 12.5 x 20 in.

Greg Ruth

Title: Alabaster #1 *Medium:* Sumi Ink, watercolor and mixed media on paper
Size: 11 x 17 in. *Client:* Dark Horse Comics *Art Director:* Daniel Chabon

Brian Haberlin and Geirrod Van Dyke

Title: Faster Than Light Mission Log 1 cover *Medium:* Mixed
Size: 11 x 17 in. *Client:* Anomaly Productions *Art Director:* Skip Brittenham

Alex Horley

Title: Mars Attacks Occupation *Medium:* Acrylic and Oil *Size:* 18 x 24 in. *Client:* Topps *Art Director:* Adam Levine & Alex Horley

Brian Haberlin and Geirrod Van Dyke

Title: Faster Than Light #2, cover *Medium:* Mixed *Size:* 11 x 17 in. *Client:* Anomaly Productions *Art Director:* Skip Brittenham

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Terry Dodson

Title: Flash #47 Harley Quinn, variant cover *Inker:* Rachel Dodson
Medium: Pen and ink, digital *Size:* 12 x 18 in. *Client:* DC Comics
Art Director: Mark Chiarello

Terry Dodson

Title: Red One Book 1: Welcome to America *Inker:* Rachel Dodson
Medium: Pen and ink, digital *Size:* 12 x 18 in. *Client:* Image Comics

Dan dos Santos

Title: Fables 11 Concepts *Medium:* Mixed media *Size:* 16 x 30 in. *Client:* DC/Vertigo Comics

Terry Dodson

Title: Star Wars: Princess Leia #2, cover *Inker:* Rachel Dodson *Medium:* Pen and ink, digital
Size: 12 x 18 in. *Client:* Marvel Entertainment *Art Director:* Jordan White Copyright Lucasfilm Ltd.

David Petersen

Title: Mouse Guard: Legends of the Guard Volume 3, Issue 1 cover *Medium:* Ink on bristol and digital color *Size:* 8 x 16 in.

David Petersen

Title: Mouse Guard: Legends of the Guard Volume 3, Issue 3 cover *Medium:* Ink on bristol and digital color *Size:* 8 x 16 in.

E. M. Gist

Title: Death Head 4 *Medium:* Oil on hardboard *Size:* 14 x 22 in. *Client:* Dark Horse Comics *Art Director:* Jim Gibbons

Tyler Crook

Title: Harrow County #1, page 2 *Medium:* Ink and watercolor
Size: 11 x 17 in. *Client:* Dark Horse Comics *Art Director:* Daniel Chabon

Yuko Shimizu

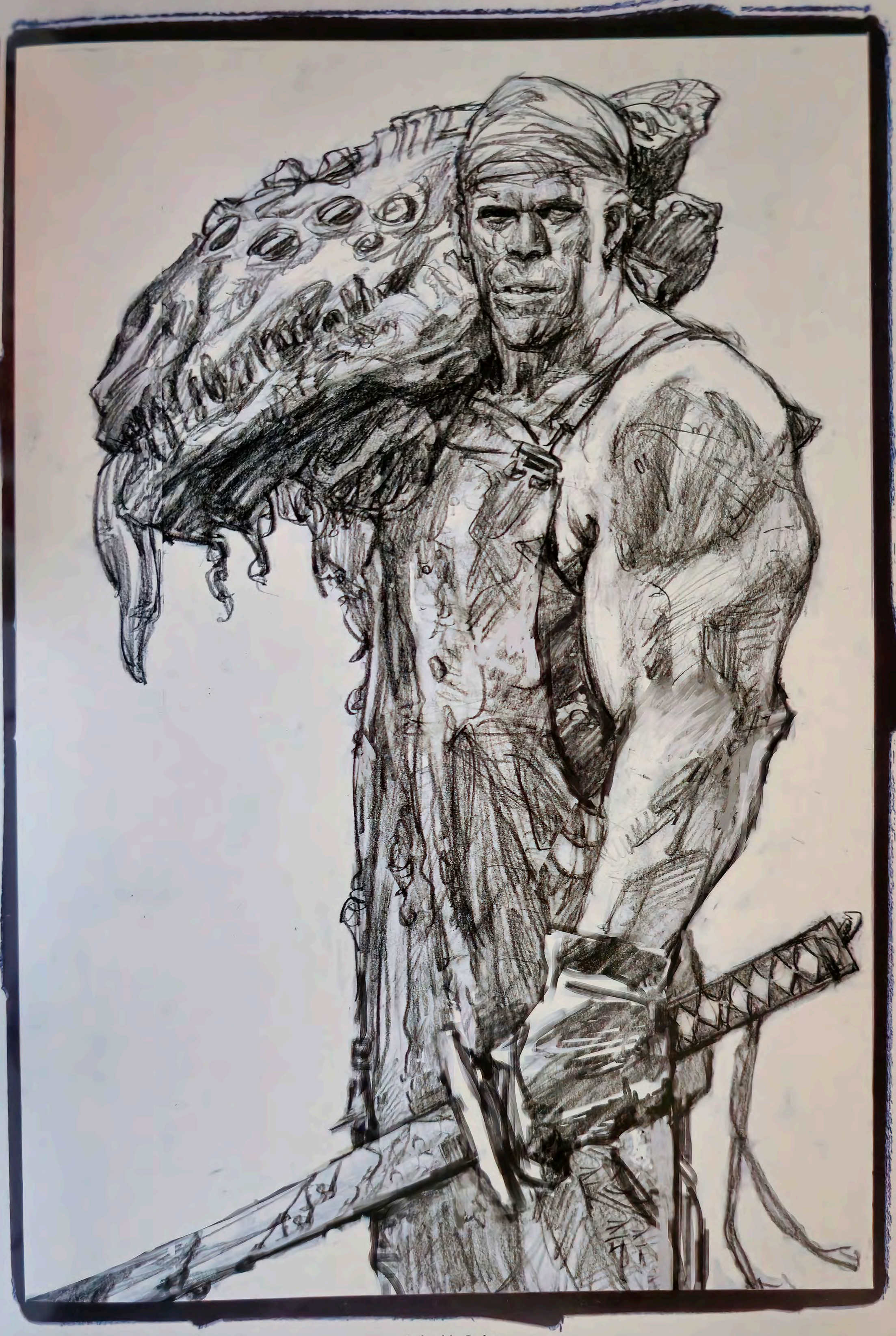
Title: Spy vs Spy *Medium:* Ink and digital
Client: MAD Magazine *Art Director:* Ryan Flanders

Richie Pope

Title: Rebels *Medium:* Digital *Size:* 5.5 x 8.5 in.
Client: Comics Anthology at VCU *Art Director:* Chris Kindred

Iain McCaig

Title: Bomb Squad *Medium:* Graphite on paper
Size: 11 x 17 in. *Client:* Respawn Entertainment *Art Director:* Joel Emslie

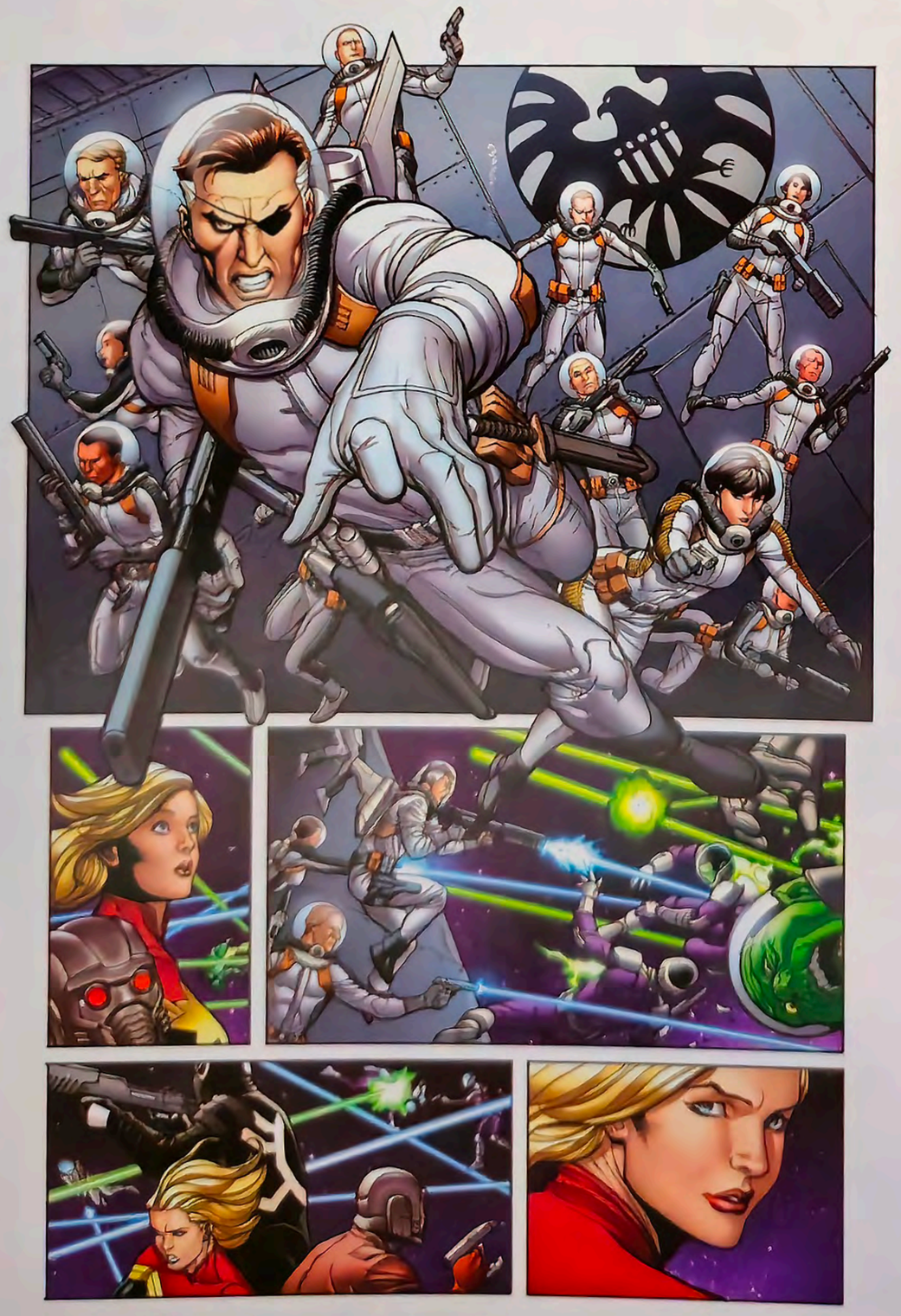


Iain McCaig

Title: Chef 1 *Medium:* Graphite on paper *Size:* 11 x 17 in. *Client:* Respawn Entertainment *Art Director:* Joel Emslie

Frank Cho

Title: Totally Awesome Hulk #1, pages 28-29 *Medium:* Pen and ink, digital color
Size: 28 x 21 in. *Client:* Marvel Comics *Art Director:* Sonia Oback. Art © Marvel Characters, Inc, All Rights Reserved. Used with permission.



Frank Cho

Title: Guardians of the Galaxy Annual, page 26
Medium: Pen and ink, digital color *Size:* 14 x 21 in.
Client: Marvel Comics *Art Director:* Jason Keith.
Art © Marvel Characters, Inc, All Rights Reserved. Used with permission.

Frank Cho

Title: Mouse Guard *Medium:* Watercolor
Size: 11 x 17 in. *Client:* Baltimore Comic Con

Frank Cho

Title: Totally Awesome Hulk #1, cover *Medium:* Pen and ink, digital color
Size: 14 x 21 in. *Client:* Marvel Comics *Art Director:* David Curiel. Art © Marvel Characters, Inc, All Rights Reserved. Used with permission.

Daren Bader

Title: Tribes of Kai, pages 16-17 *Medium:* Digital *Size:* 16 x 12 in. *Embellishment:* Mark A. Nelson

Mark A. Nelson

Title: DHP: Abe Sabien *Medium:* Pencil, toned paper, digital color
Size: 10 x 15 in. *Client:* Dark Horse Comics *Art Director:* Scott Allie

Steve Rude

Title: The Fox *Medium:* Watercolor
Size: 20 x 30 in. *Client:* Archie Comics *Art Director:* Alex Segura

Steve Rude

Title: Rude Dude News Strip #1 part 4 of 4 *Medium:* Pen and Ink, digital color *Size:* 18 x 24 in. *Client:* Rude Dude Productions, LLC

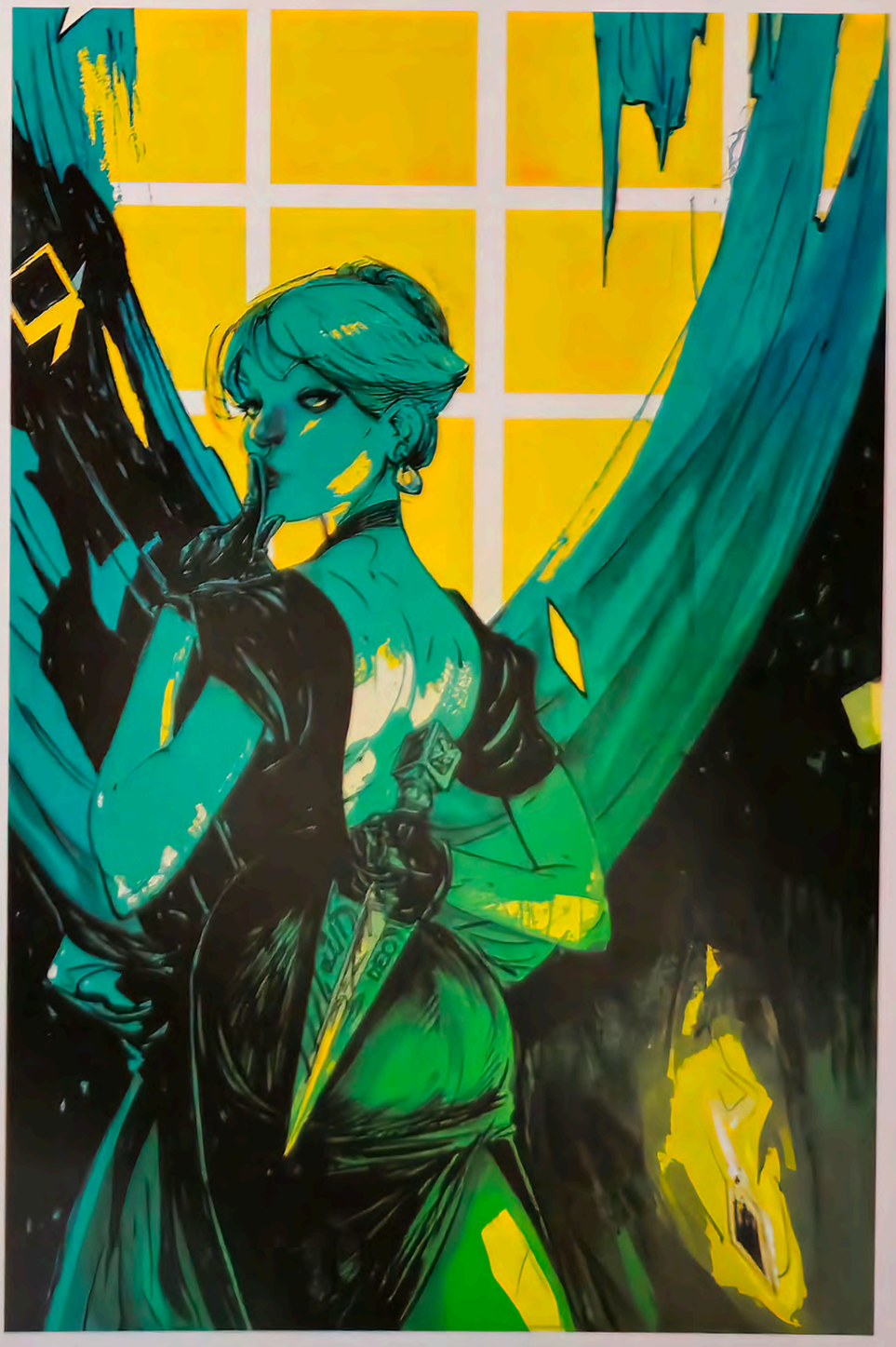
Scott Fischer

Title: Angel & Faith #23 *Medium:* Oil, Acryla Gouache and FWink on Duralar *Size:* 14 x 22 in. *Client:* Dark Horse Comics *Art Director:* Freddye Miller and Jim Gibbons

Scott Fischer
Title: Angel & Faith #19 *Size:* 17 x 24 in.
Client: Dark Horse Comics *Art Director:* Sierra Hahn and Jim Gibbons

Scott Fischer
Title: Angel & Faith #22
Client: Dark Horse Comics *Art Director:* Sierra Hahn and Jim Gibbons

Scott Fischer
Title: Angel & Faith #19
Medium: Charcoal, Acryla Gouach on Duralar and digital *Size:* 12 x 24 in.
Client: Dark Horse Comics *Art Director:* Sierra Hahn and Jim Gibbons



Chris Visions
Title: Dead Letters #4, cover
Medium: Brushed ink and mixed media *Size:* 11 x 17 in.
Client: BOOM! Studios *Art Director:* Eric Harburn and Chris Rosa

Steve Morris

Title: Buffy the Vampire Slayer, Season 10, Issue 15 *Medium:* Digital
Size: 8 x 12 in. *Client:* Dark Horse Buffy the Vampire Slayer™ & © 2016 Twentieth Century Fox Film Corporation. All rights reserved.

Steve Morris

Title: Buffy the Vampire Slayer, Season 10, Issue 12 *Medium:* Digital
Size: 8 x 12 in. *Client:* Dark Horse Buffy the Vampire Slayer™ & © 2016 Twentieth Century Fox Film Corporation. All rights reserved.

Nic Klein

Title: Drifter 7, pages 16-17 *Medium:* Digital *Client:* Image Comics

Steve Morris

Title: Buffy the Vampire Slayer, Trade Paperback, Season 10, Volume 2 *Medium:* Digital *Size:* 7 x 12 in. *Client:* Dark Horse

Buffy the Vampire Slayer™ & © 2016 Twentieth Century Fox Film Corporation. All rights reserved.

CONCEPT ART GOLD AWARD

VANCE KOVACS

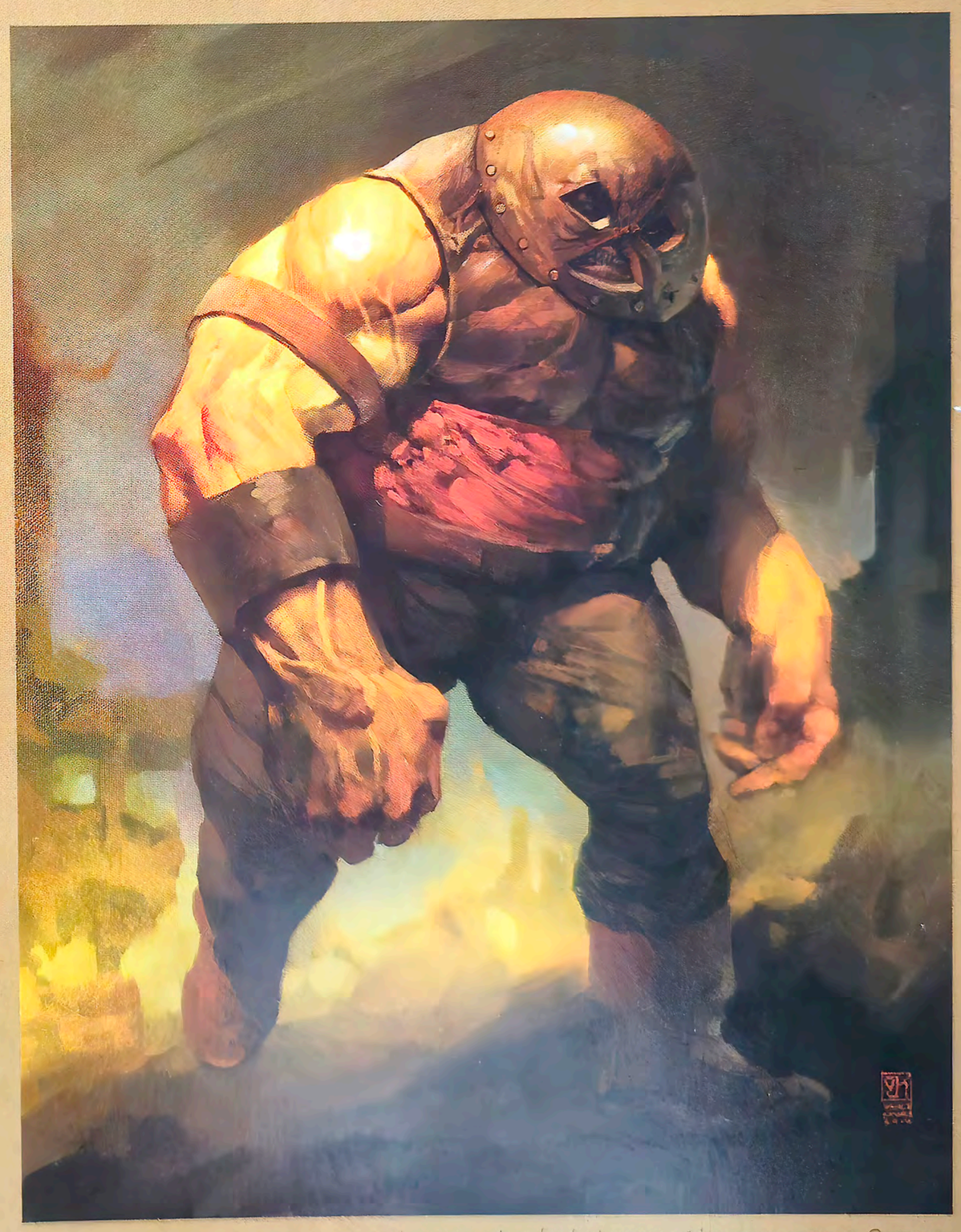
KING LOUIE'S COURT

Medium: Digital
Client: Walt Disney
© Disney

"I'm truly honored to have received this year's Gold Award in Concept Art for *Spectrum*, a publication that has been on my shelf since its very first printing, and I count it as a privilege to be a part of such a warm community of artists and creators that *Spectrum* has become a home to. Thank you to this year's jury for the nomination, and a big thanks to John Fleskes and Arnie and Cathy Fenner for making *Spectrum* such a wonderfully vibrant community for artists and fans. I only hope that it continues to expand and continues to be a gathering place for all of us introverts who share a love for the far-out, the mythic and the abstract."

Vance Kovacs is a freelance illustrator and concept artist for movies, games and publishing. His film credits include *The Chronicles of Narnia, Thor, Men in Black 3, Dawn of the Planet of the Apes, Batman v Superman: Dawn of Justice* and Disney's *The Jungle Book*.

Photo by Callia Kovacs



Juggernaut done for the Japanese video game company Cygames
Art © Marvel Characters, Inc. All Rights Reserved.

CONCEPT ART SILVER AWARD

TE
HU

JOURNEY TO THE WEST

Medium: Digital
Size: 16.5 x 12 in.

"It is a great honor to accept this award! I want to thank *Spectrum*, the judges and John for this. I want to dedicate this award to my parents, who always support me to make my own decisions. This is my fifth time in *Spectrum*. It is wonderful to know that my years of hard work are finally being recognized. I'll keep pushing the boundary of art and technology and chasing my dream."

Te Hu received his master's degree from Carnegie Mellon University. His work is inspired by traditional Chinese expressionistic sensibilities and Western technology. He has received the Master Award and two Excellent Awards in the *Exposé* series as well as being named the Rising Star in 2011 from *ImagineFX*. Hu also was nominated in the category of Concept Art for *Spectrum* 22. His work has been recognized by the George Lucas Museum and was used in its proposal for a museum building in San Francisco. His digital art has been published in *Spectrum*, the *Exposé* series, the *Exotique* series, *D'Artise*, *ImagineFX* and *Digital Art Master*. Hu is currently a technical artist at ILM. He previously worked at EA (Electronic Arts) and says he is always prepared for new adventure.

Death of Cleopatra

Mirko Failoni

Title: The Mushroom Forest *Medium:* Digital *Client:* Mindwork Games

Seth Rutledge

Title: Window View *Medium:* Digital *Size:* 15 x 7 in. *Client:* Armed and Ready Productions *Art Director:* Victoria Angell

Bayard Wu

Title: Dragon Island *Medium:* Digital *Size:* 20 x 13 in.

Theo Prins

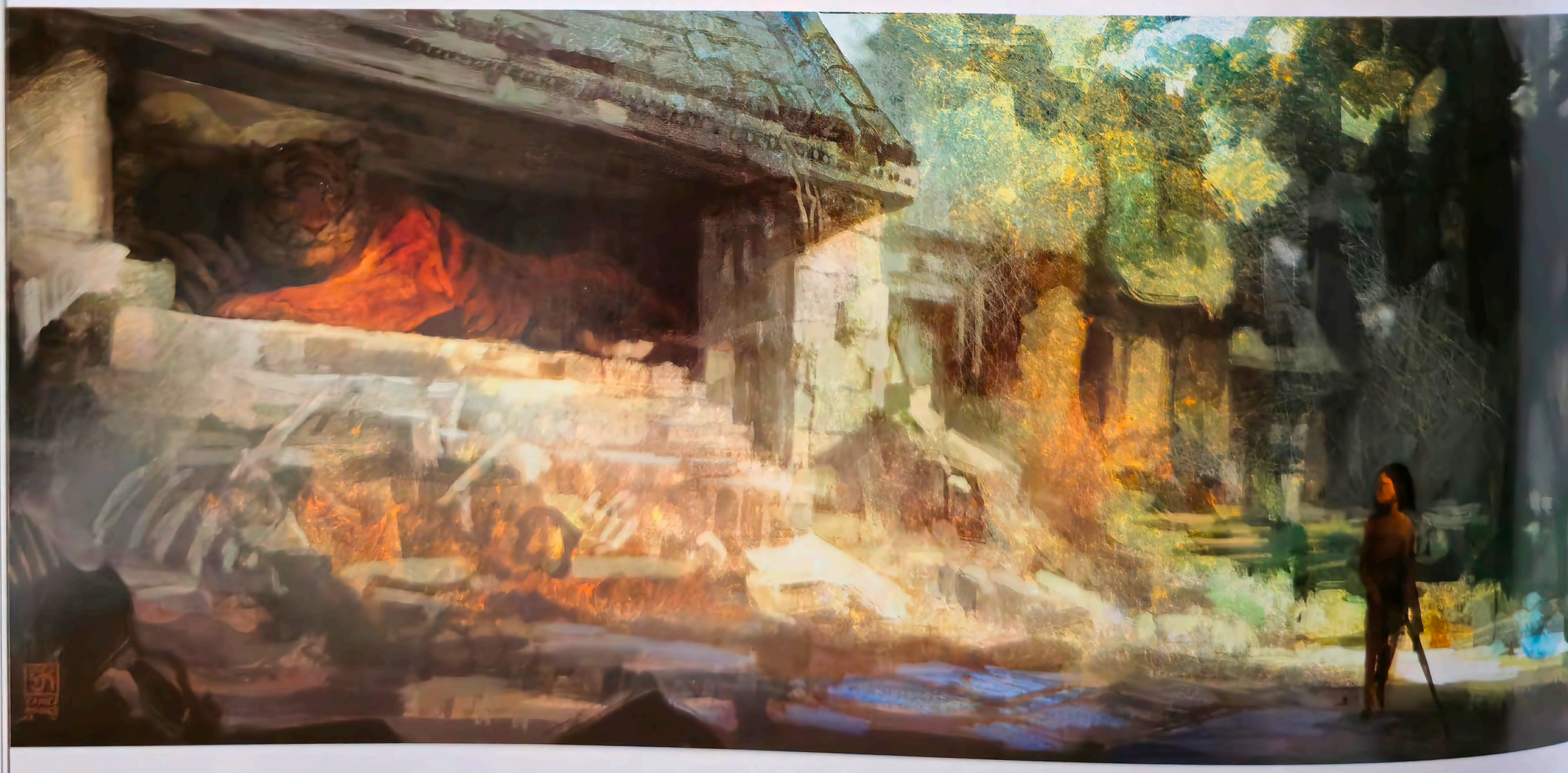
Title: New Lion's Arch Scene *Medium:* Digital *Client:* ArenaNet for Guild Wars 2 *Art Director:* Daniel Dociu

Theo Prins

Title: New Lion's Arch Vista *Medium:* Digital *Client:* ArenaNet for Guild Wars 2 *Art Director:* Daniel Dociu

Vance Kovacs

Title: Bagheera Lectures Mowgli *Medium:* Digital *Client:* Walt Disney © Disney



Vance Kovacs

Title: Disturbing Shere Khan *Medium:* Digital *Client:* Walt Disney © Disney

Vance Kovacs

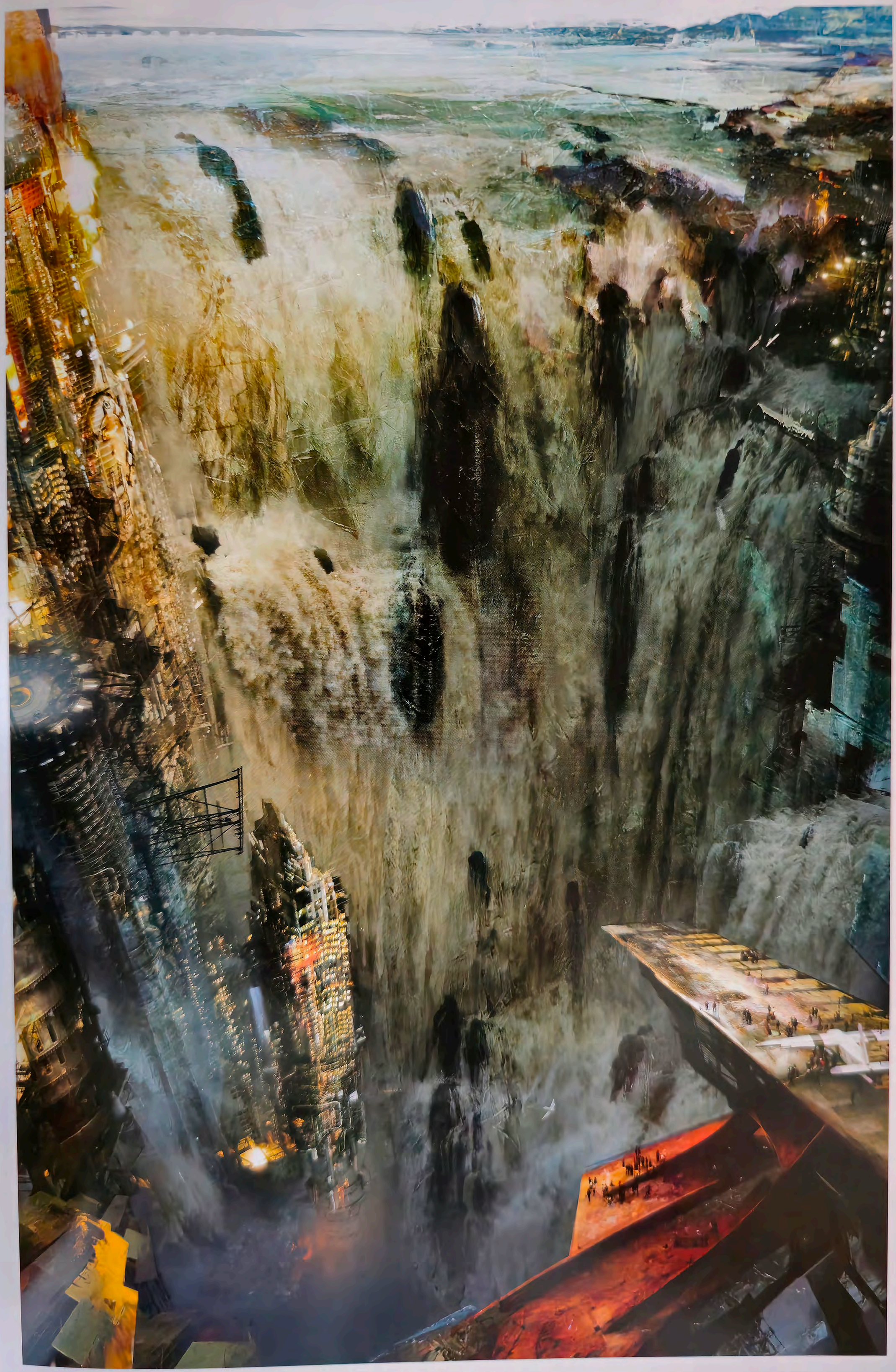
Title: Baloo & Mowgli *Medium:* Digital *Client:* Walt Disney © Disney

Daniel Dociu

Title: Landmark 1 *Medium:* Digital 3D *Client:* Arenanet

Daniel Dociu

Title: Landmark 3 *Medium:* Digital 3D *Client:* Arenanet



Daniel Dociu

Title: City on the Edge *Medium:* Digital 3D *Client:* Arenanet

Ben Wootten

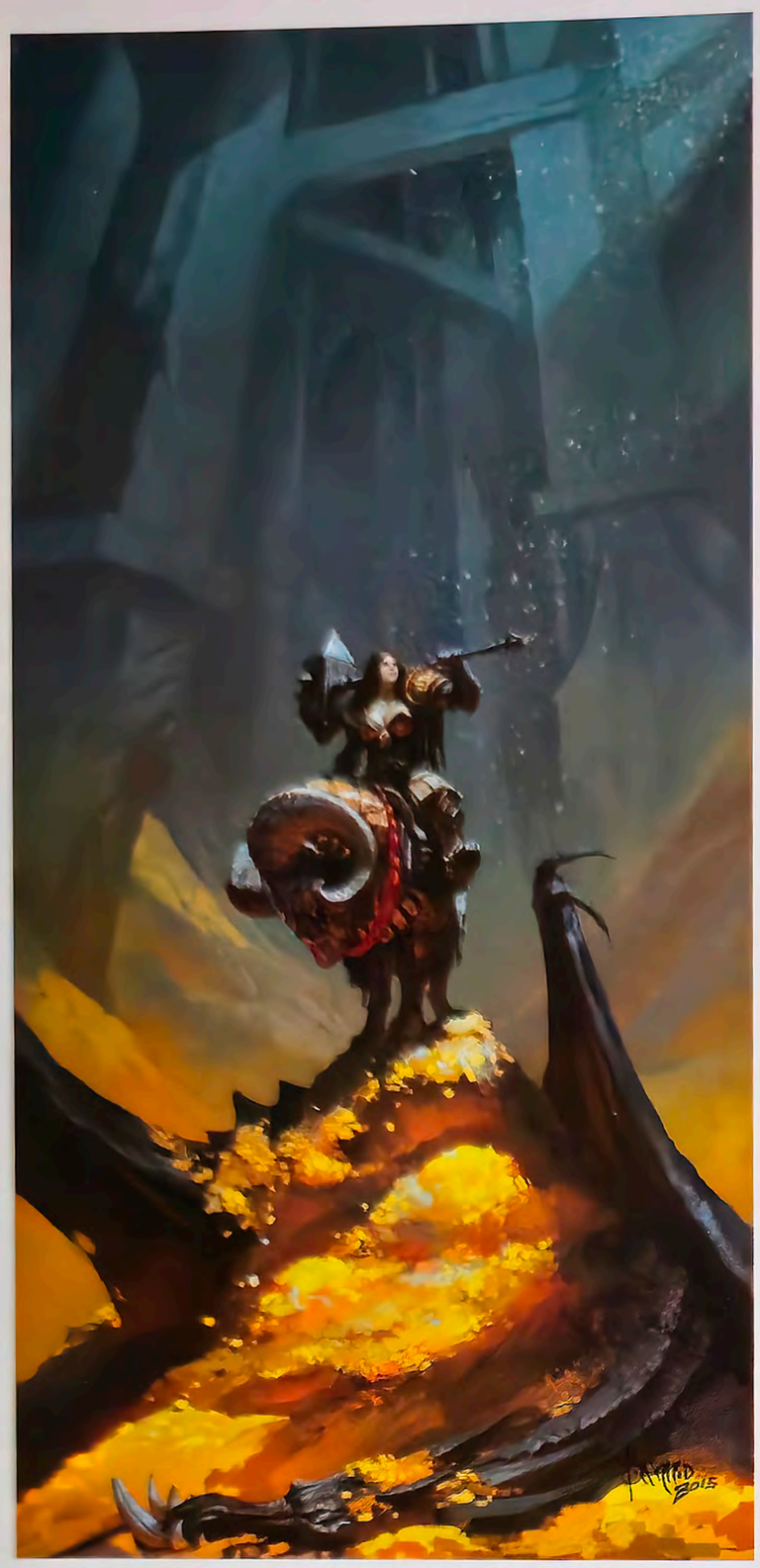
Title: Fantasy Battle *Medium:* Digital *Size:* 18 x 4 in. *Client:* Monte Cook Games *Art Director:* Bear Weiter

Noah Bradley

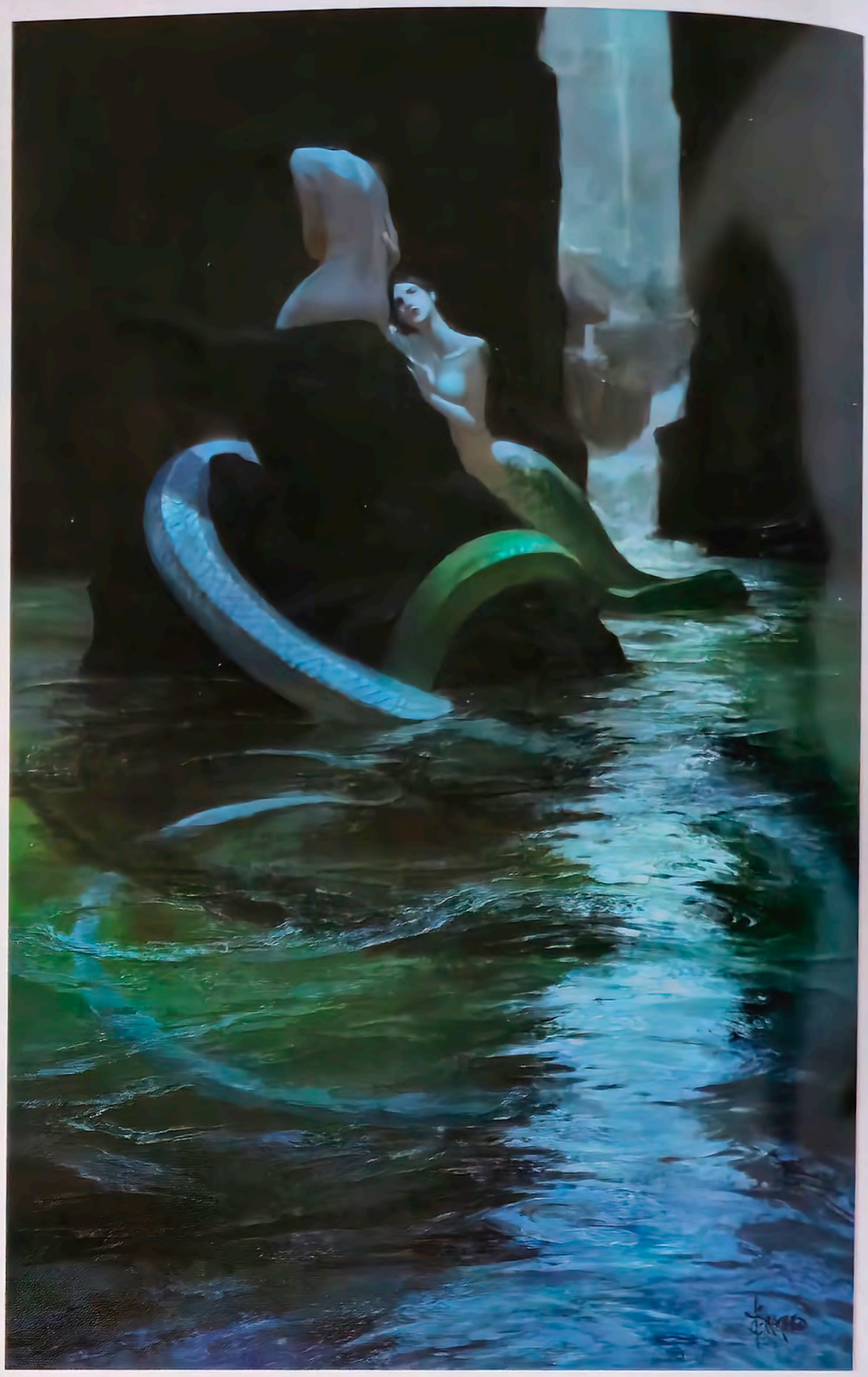
Title: Their Mournful Tones *Medium:* Digital *Size:* 32 x 18 in. *Client:* The Sin of Man

Shubai Xue

Title: The Monkey King 2 *Size:* 12 x 6.25 in.



Bayard Wu
Title: Golden Ram *Medium:* Digital *Size:* 10 x 20 in.



Bayard Wu
Title: Grieving Sisters *Medium:* Digital *Size:* 15 x 24 in.

Bayard Wu
Title: Ms. Hammer *Medium:* Digital *Size:* 27 x 16 in.

Brynn Metheney

Title: Terrendel *Medium:* Pencil and digital *Size:* 12 x 9 in. *Client:* Monte Cook Games : Numenera *Art Director:* Bear Weiter

Brynn Metheney

Title: Saber *Medium:* Col-Erase pencil and graphite pencil *Size:* 9 x 12 in. *Client:* Imagine FX Magazine *Art Director:* Beren Neale

Jenn Tran

Title: Battle Tech 1 *Medium:* Digital *Client:* Harebrained Schemes *Art Director:* Mike McCain

Dave Seeley

Title: Mech Warrior *Medium:* Digital *Client:* FromSoft, Halo *Art Director:* Robert Simpson and Daniel Gregoire

Jianhai Wu

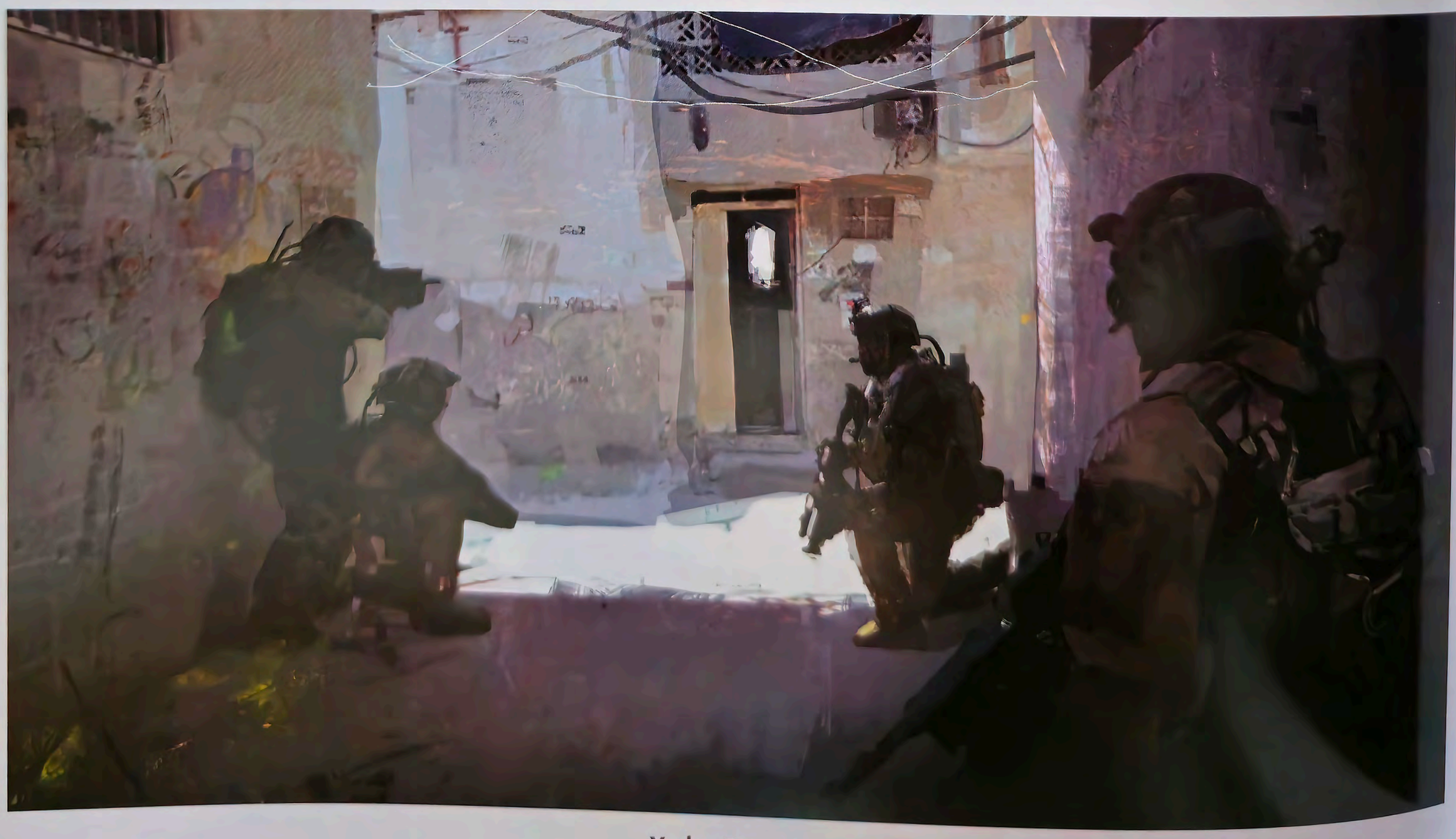
Title: Hunt *Medium:* Photoshop *Size:* 9.5 x 5.5 in. *Client:* Hetu-studio

Kevin Zamir Goeke

Title: The Hunt *Medium:* Digital *Size:* 12 x 6 in.

Joe Slucher

Title: Clockwork Human *Medium:* Digital *Size:* 12 x 8 in. *Client:* Monte Cook Games *Art Director:* Bear Weiter

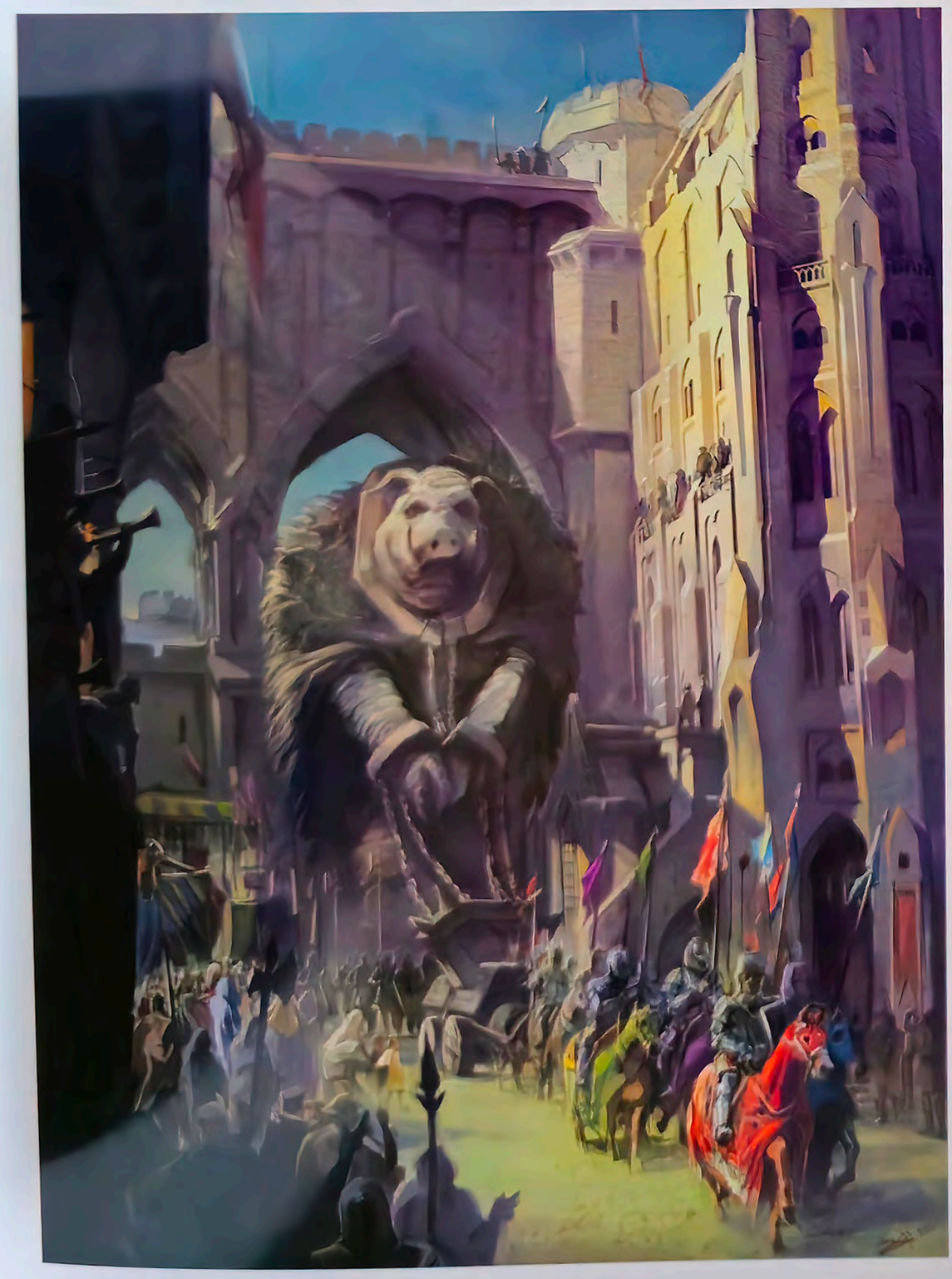


Yader Fonseca

Title: The Raid *Medium:* Digital *Size:* 12 x 8 in.

Mirko Failoni
Title: Shaman of Mushrooms *Medium:* Digital *Client:* Mindwork Games

J. Yen Shu Liao
Title: Queen's Hat *Medium:* Photoshop



Zach Cohen
Title: Finally Caught *Medium:* Digital *Size:* 10 x 13.5 in *Client:* Plarium games

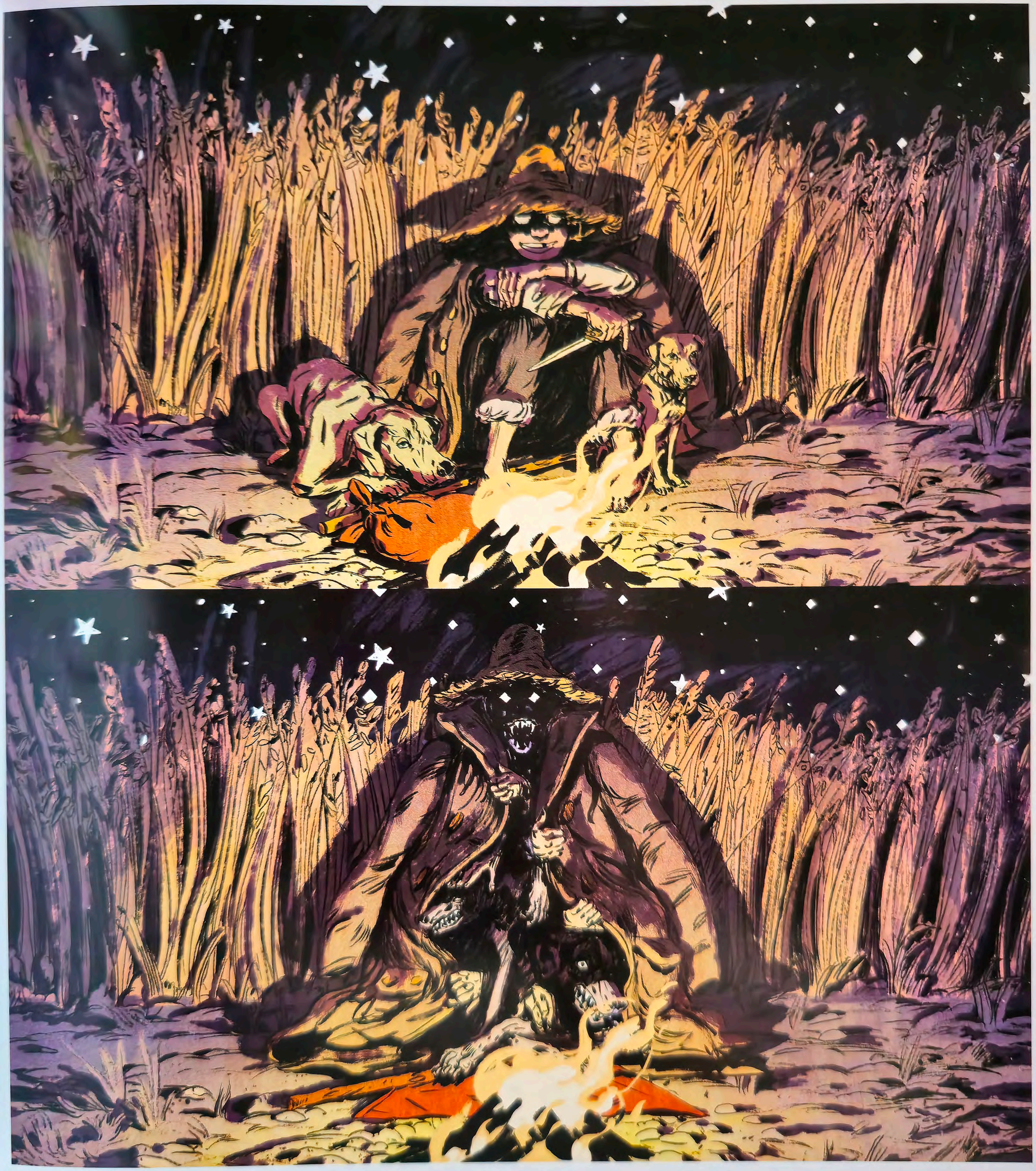
Stephan Martiniere
Title: Pearle City *Medium:* Digital

Kellan Jett

Title: 4D City *Medium:* Digital *Size:* 18 x 10 in. *Client:* MTB Design Works

Kellan Jett

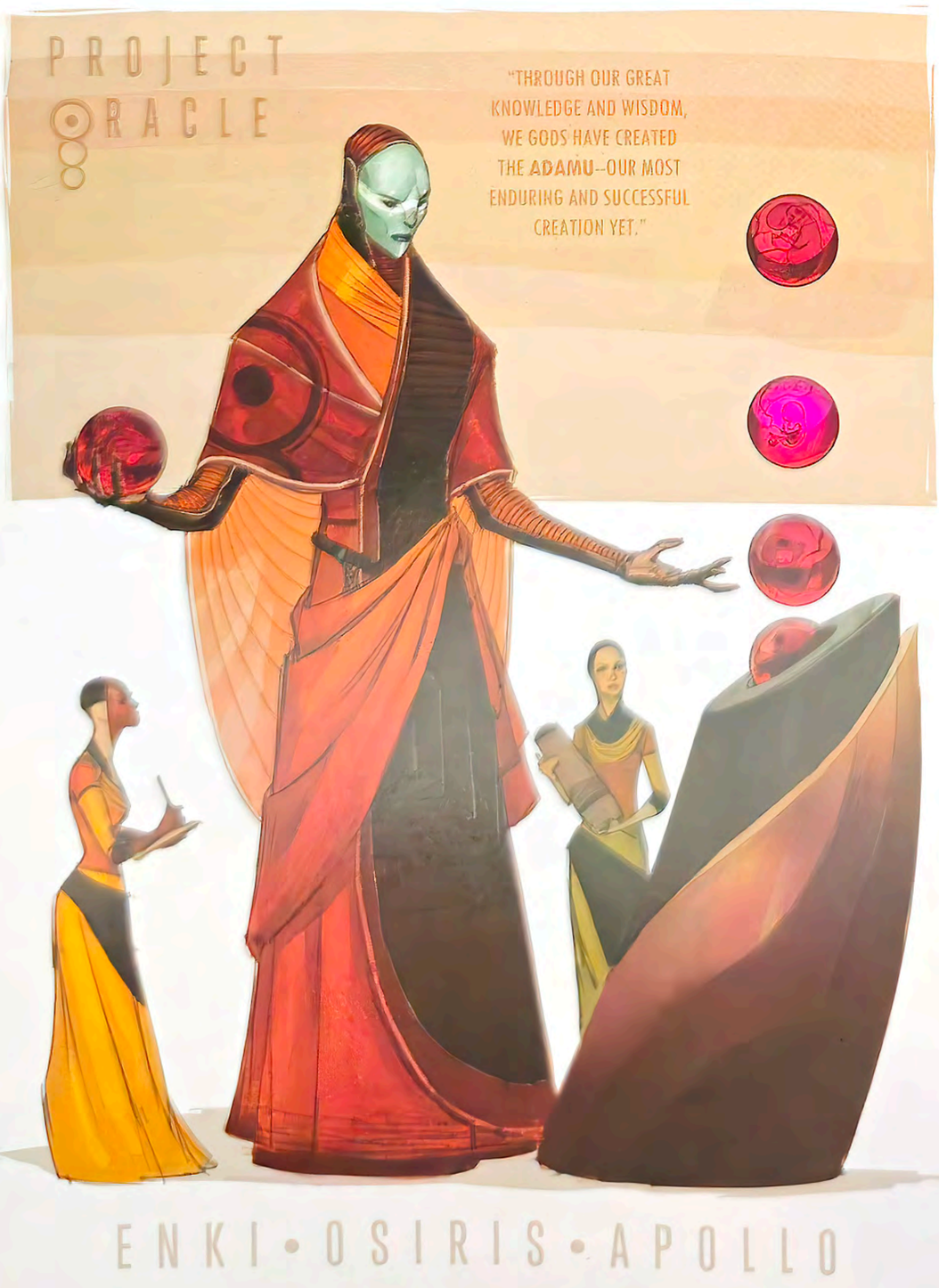
Title: Equites 1 *Medium:* Graphite *Size:* 11 x 9 in.



Kellan Jett

Title: Sal *Medium:* Ink and digital *Size:* 14 x 16 in. *Client:* Dim Bulb Games

Kieran Yanner
Title: Ghost Story *Medium:* Digital *Size:* 9 x 6 in. *Client:* Monte Cook Games *Art Director:* Bear Weiter

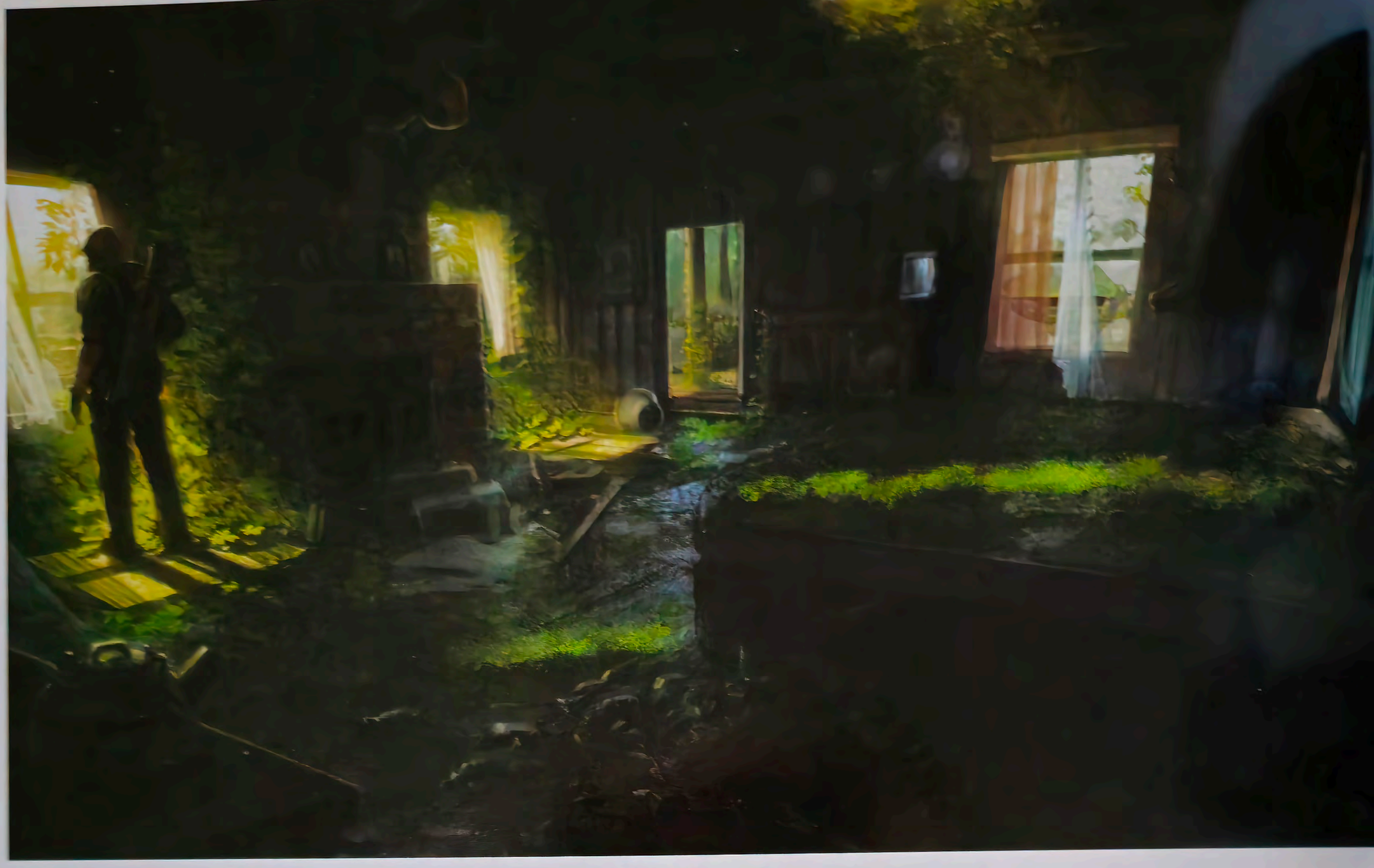


Seamas Gallagher
Title: Apollo *Medium:* Digital *Size:* 9 x 12 in.

Luye Zhang
Title: The Dawn of Aquarius Age: The Frozen Colony
Medium: Photoshop *Size:* 7.5 x 12 in.

Kieran Yanner

Title: Adventure Cover *Medium:* Digital *Size:* 11 x 17 in. *Client:* Monte Cook Games *Art Director:* Bear Weiter



Piero Macgowan

Title: Cabin *Medium:* Digital *Size:* 12 x 7.25 in. *Client:* Firaxis/2K Games *Art Director:* Greg Foertsch

Piero Macgowan

Title: Electric Substation *Medium:* Digital *Size:* 12 x 8 in. *Client:* Firaxis/2K Games *Art Director:* Greg Foertsch

Rafal Wojtunik

Title: Might & Magic Heroes VII: Harbor *Size:* 15 x 8 in. *Client:* Division 48 *Color:* Michal Urbanski

Rafal Wojtunik

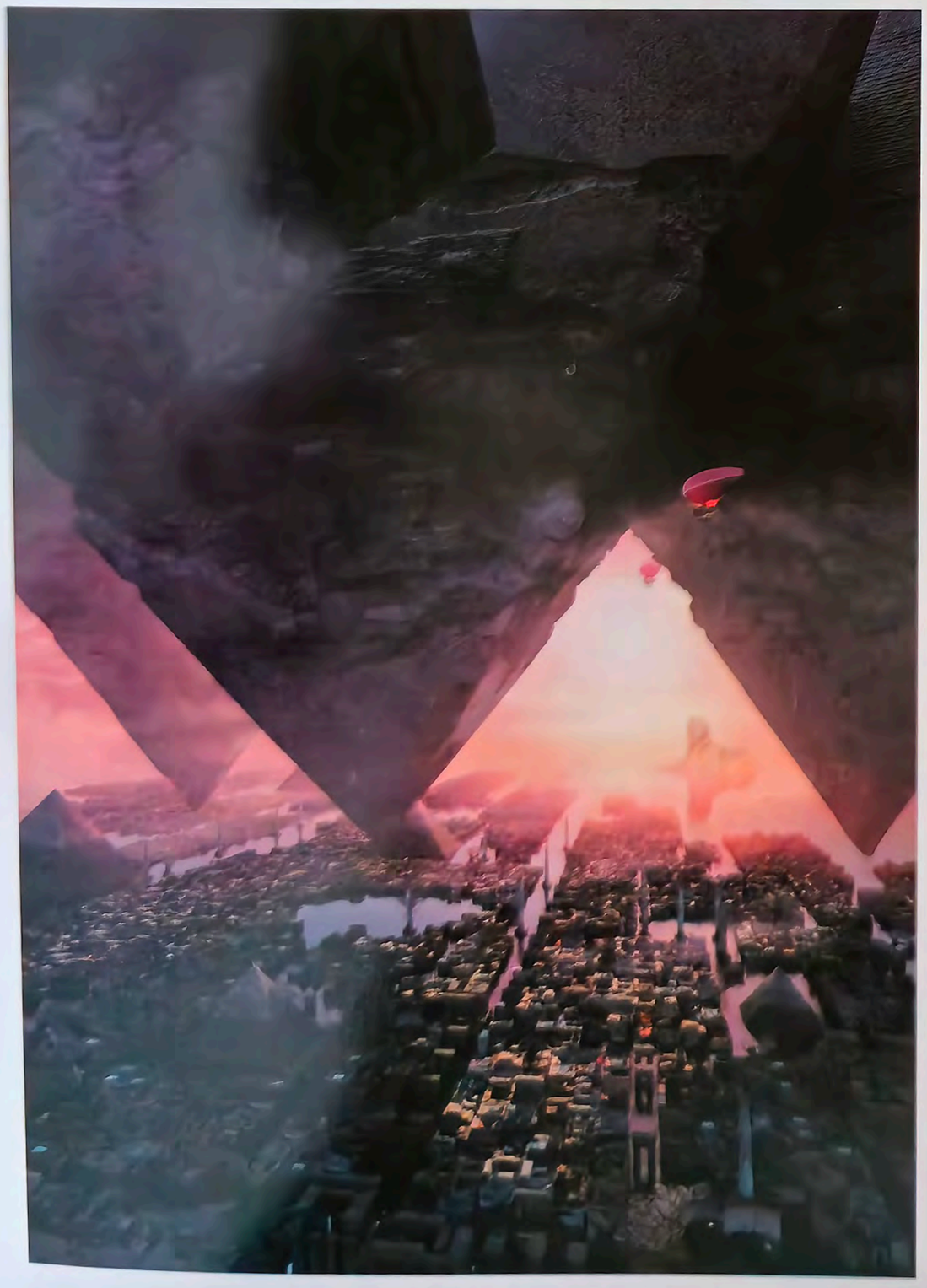
Title: Might & Magic Heroes VII: Exodus *Size:* 15 x 8 in. *Client:* Division 48 *Color:* Michal Urbanski

Victor Maury

Title: The Rose *Medium:* Graphite and digital *Size:* 8 x 10 in. *Art Director:* Mike Hodges

Victor Maury
Title: The Businessman *Medium:* Graphite and digital
Size: 8 x 10 in. *Art Director:* Mike Hodges

Te Hu
Title: Wonders Port of Colossus *Medium:* Digital *Size:* 12 x 16.5 in.



Te Hu
Title: Wonders Dawn of Pyramid *Medium:* Digital *Size:* 12 x 16.5 in.

Te Hu
Title: Wonders Return to Kiyomizu *Medium:* Digital *Size:* 12 x 16.5 in.

DIMENSIONAL GOLD AWARD

FOREST ROGERS

THE MORRIGAN

Medium: Premier air-dry clay, wasli paper, epoxy clay
Size: 18 x 19 in.
Photo: Dave Snow

"*Spectrum* brings so many magnificent wonders together. Profound thanks. Now, in gorgeous Volume 22, my award acceptance was an entertaining case of 'playing telephone' when transcribed. So I'll just use it again, a little adjusted: After my artist-mother's death, in a time of doubt about my calling, I asked the Universe, 'Why? Why art?' And It seemed to say, 'Because this is not a utilitarian universe, or there would be no birds of paradise.' I think it takes not so much a village to raise an artist as a wild, far-flung tribe. And that's just what I find at *Spectrum*, in a glorious way! May it live forever."

"In prehistory, I studied costume design at Carnegie Mellon University, receiving an MFA. Realizing I really wanted to make the actors—the characters and beings themselves—rather than their garments, I began to focus on illustration and sculpture. I was fortunate to work with paleontologists at the Carnegie Museum of Natural History in Pittsburgh to create its model-toy line. That project, enduring more than 25 years, gave me a grounding in anatomy and a sense of how living creatures work. Workshops from the wonderful *AnatomyTools.com* opened more doors, internal and external. Add to the mix an astonishing artist-mother, Lou P. Rogers, and my grandparents' magic bookcases, full of Kay Nielsen, Arthur Rackham and others, and it explains a bundle about me and my work!"

DIMENSIONAL SILVER AWARD

THOMAS KUEBLER

ADELPHA AND HER SISTER

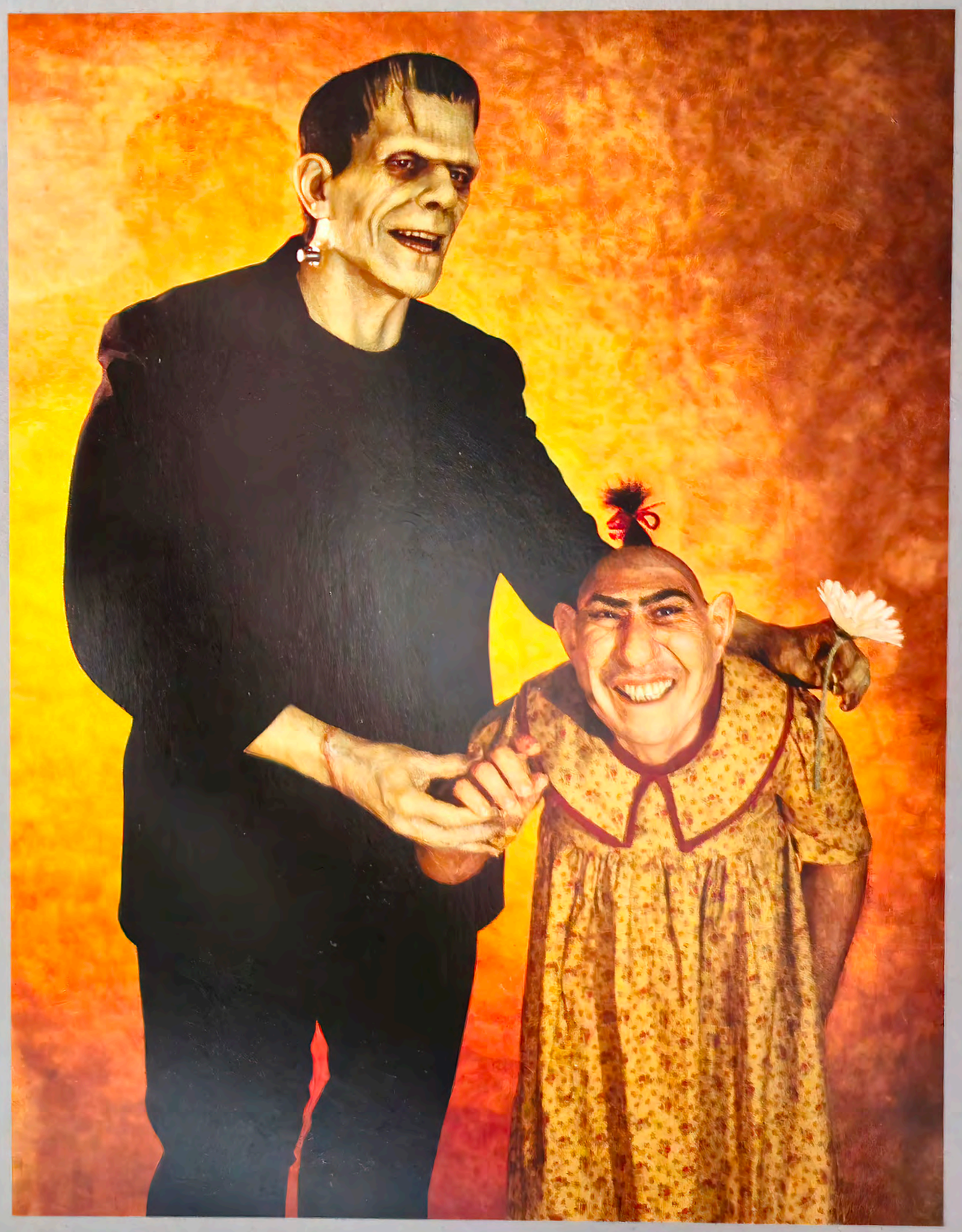
Medium: Silicone and mixed media
Size: 22 × 23 in.

"I would like to express my gratitude to *Spectrum* and its jurors. This publication has given my work wonderful exposure through the years. I would also like to express my deep appreciation for the other artists—especially the sculptors—who have kept me on my toes. It takes a village to raise an artist. Thank you all."

After years of working in the corporate art world, creating toy-design prototypes and bringing robots to life in the animatronics field, Thomas Kuebler opted to explore his full creative potential as a multimedia sculptor. Armed with the tools of his trade, a supportive wife and the odd inhabitants of his own personal fiction, he set forth on a mission to bring the world inside his head to life.

Kuebler's award-winning silicone character sculptures have been exhibited at venues such as the Society of Illustrators in New York, Galeria Clave in Spain, Copro Nason Gallery in Santa Monica, the Allentown Art Museum in Pennsylvania and the Toledo Museum of Art in Ohio. Other venues include the offices of DC Comics, Guillermo del Toro's Bleak House and private collections around the world. His sculptures have been featured in *Spectrum*, *Rue Morgue*, the *ARC Salon Catalog*, *Infected by Art* and *Guillermo del Toro's Cabinet of Curiosities*, among other publications.

Kuebler and his wife currently reside in Ohio.



Frank-n-Schlitzie...FRIEND GOOD!

AKIHITO

Title: Death Wings *Medium:* Mixed media *Size:* 35 x 30 x 14 in.

Patrick Masson

Title: Blind Death *Medium:* Polymer clay (Fimo) *Size:* 2 x 4 x 9 in. *Art Director:* Thierry Masson and Patrick Masson Corset inspired by Nika Danielska Design

Dug Stanat
Title: Meeting Master Jones *Medium:* Mixed media *Size:* 12 x 29 x 13 in.

Dug Stanat

Title: The Blind Who Are Not *Medium:* Mixed media *Size:* 11 x 25 x 7 in.

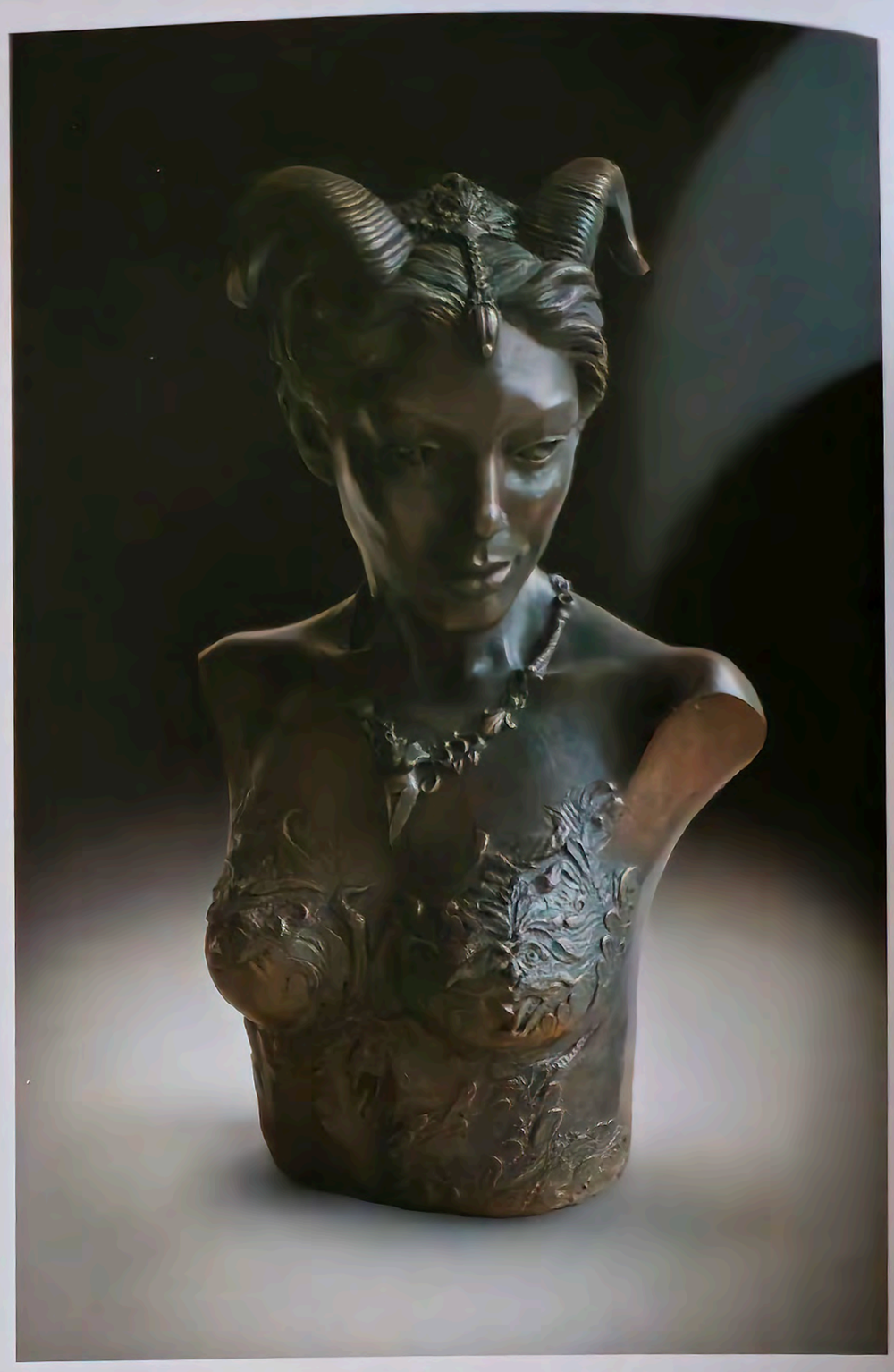
Dug Stanat

Title: When Raven Cries Mischief *Medium:* Mixed media *Size:* 9 x 11 x 6 in.

Dug Stanat

Title: Aces High *Medium:* Ceramic *Size:* 3 x 6 x 2 in.

Colin and Kristine Poole
Title: Pretty Little Pussy *Medium:* Fired clay with stains
Size: 20 x 24 x 9 in. *Client:* kcpoole.com



Colin and Kristine Poole
Title: Ktisis: Muse of Creativity *Medium:* Bronze
Size: 24 x 16 x 10 in. *Client:* kcpoole.com

Julian Briones
Title: Lavia (Luan) *Medium:* Aves Apoxie Sculpt, wood, sandstone, styrene *Size:* 35 x 45 x 27 cm.
Client: Capcom *Photographer:* Glen McCulloch Originally published in 2015 Capcom Fighting Tribute art book.

Colin and Kristine Poole

Title: Dance of the Centaurelle *Medium:* Bronze *Size:* 10.5 x 10.5 x 4 in. *Client:* kcpoole.com

Forest Rogers
Title: A Fish from Versailles II
Medium: Polyclay, mixed media
Size: 6 x 11 in. *Photographer:* Dave Snow

Forest Rogers
Title: Midnight Snack
Medium: Kato Polyclay, garnets, wood
Size: 8 x 18 in. *Photographer:* Dave Snow

Tim Bruckner
Title: Octopus Laments
Medium: Finished resin *Size:* 11 in. *Client:* The Art Farm

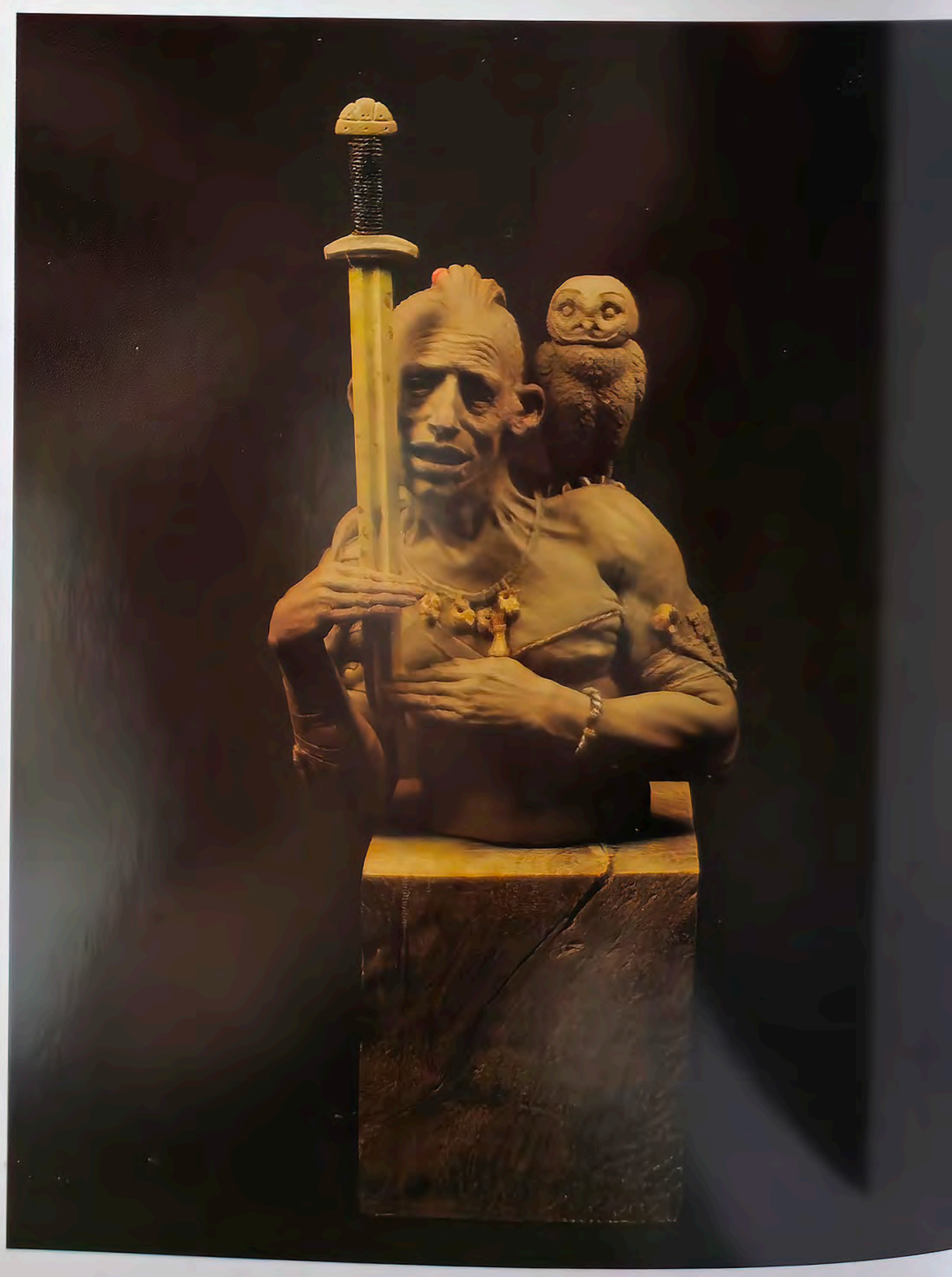
The Shiflett Brothers
Title: Dragon Division: Egg Appropriations Unit
Medium: Aves Apoxie Sculpt *Size:* 15 in. *Photographer:* Joe Winston

David Silva
Title: Arctic Dragon *Medium:* Acrylic on resin *Size:* 15 x 14 in. *Client:* Creative Beast Studio

Adam Dougherty
Title: The Tooth Fairy Queen *Medium:* Clay, wood, dirt, human teeth
Size: 25 x 30 in. *Photographer:* Joseph Young

Dan Chudzinski
Title: The Jeweled Skull of the Goblin King *Medium:* Resin and mixed media
Size: 11 x 7 x 6 in. *Photographer:* David Casperson

Bruce D. Mitchell
Title: The Western Star
Medium: Epoxy clay, styrene, leather, found objects *Size:* 24 x 8 x 3.5 in



Romain Van den Bogaert
Title: The Celtic Wanderer
Medium: Super Sculpey firm *Size:* 2.5 x 3 in

Dan Chudzinski

Title: Walrus Complex *Medium:* Resin and mixed media *Size:* 21.5 x 14 x 13 in. *Photographer:* David Casperson

Virginie Ropars

Title: Zuggtmoy *Medium:* Mixed media and polymer clay *Size:* 55 cm. *Client:* Wizards of the Coast, commission for Dragon+ cover *Art Director:* Shauna Narciso

Matt Levin
Title: Drift *Medium:* Resin, acrylic *Size:* 16.75 x 13 x 5 in.

Paul Bonner
Title: Forest Goblin *Medium:* Paper mache *Size:* 58 x 61 x 65 cm.

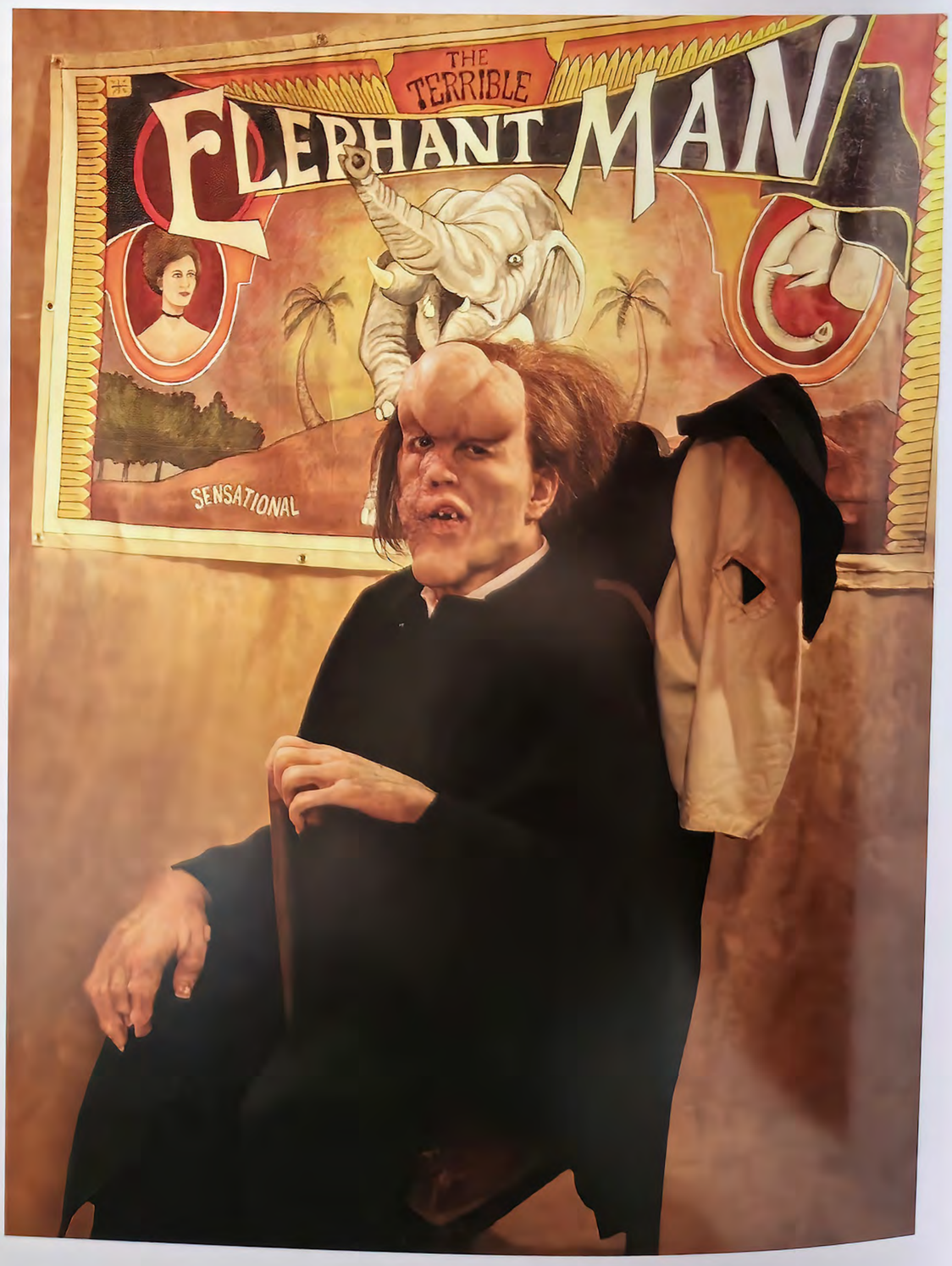
Virginie Ropars
Title: Okunoshima *Medium:* Mixed media and polymer clay *Size:* 28 x 32 cm.

Virginie Ropars
Title: Strigx *Medium:* Mixed media and polymer clay *Size:* 67 cm.

Shaun Gentry
Title: Cthulhu
Medium: Super Sculpey *Size:* 9 x 13 in.

Vin Teng
Title: Frankenstein's Monster
Medium: Mixed media, super sculpey, painted with acrylics *Size:* 14 inches tall
Client: www.MonstersVsZombies.com

J. Anthony Kosar
Title: Aurelian *Medium:* Acrylic stained Apoxie sculpt on wood base
Size: 12 x 9.5 x 6.5 in. (24.75 in. tall with base) *Photographer:* Bear McGivney



Thomas Kuebler
Title: The Terrible Elephant Man
Medium: Silicone and mixed media *Size:* Life size

J. Anthony Kosar

Title: Innsmouth Deeper One *Medium:* Poly-Foam Filled Latex & Sculpey Painted with Acrylic
Size: 11 x 19 x 14.5 in. *Client:* Joshua Hoffine Photography *Photographer:* Bear McGivney

EDITORIAL GOLD AWARD

TRAN NGUYEN

TRAVELING TO A DISTANT DAY

Medium: Acrylic and colored pencil
Size: 16 x 20 in.
Client: Uncanny Magazine
Art Director: Lynne and Michael Thomas

"It's an absolute privilege to receive this honor and to be a part of such an incredible community. It's ubiquitous to say that this is the most supportive and altruistic group of artists that exists today. I'll always cherish the invaluable rapport that we've built together. Thank you so much!"

Tran Nguyen is a Georgia-based gallery artist and freelance illustrator. Born in Vietnam and raised in the States, she is fascinated with creating visuals that can be used as a psycho-therapeutic support vehicle, exploring the mind's landscape. Her paintings are created with a soft, delicate quality using colored pencils and acrylic on paper.

Nguyen has worked for clients such as Tor, Smithsonian and McDonald's and has been showcased by galleries in California, New York, Spain and Italy.

Photo by Jo McCune

The Door-Maker's Daughter II

EDITORIAL SILVER AWARD

CHRIS SEAMAN

FAMILY PORTRAITHAUSEN
A TRIBUTE TO RAY HARRYHAUSEN

Medium: Acrylic
Size: 15 x 11.5 in.
Client: Merry Karnowsky Gallery

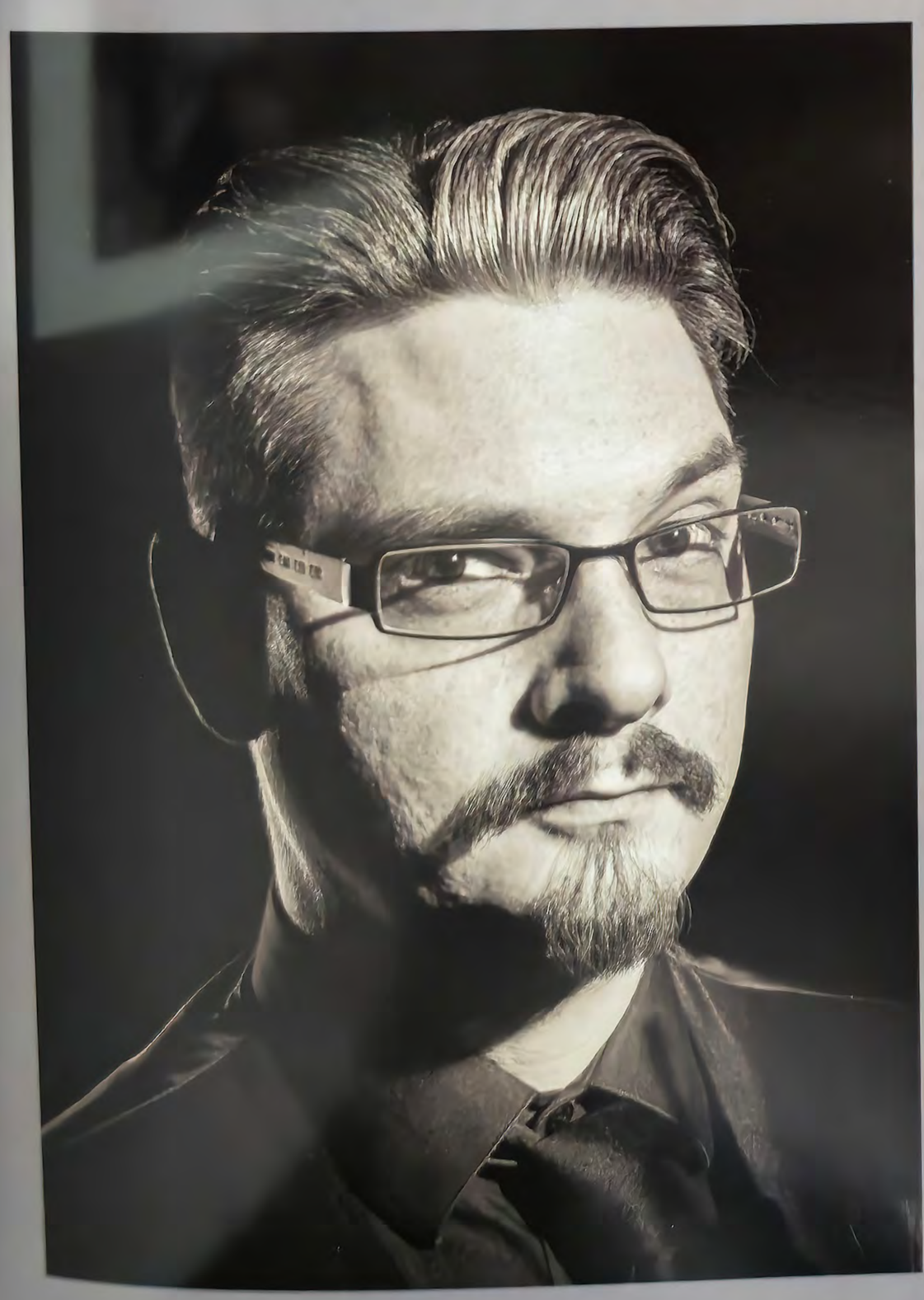
"As a kid, I would go to the mall and head straight for Walden Books. They had a small but great fantasy section. There I discovered the *Spectrum* annual. I dreamed of one day being included among its amazing talent and sophisticated storytellers. The kid in me is jumping out of his skin to congratulate the adult me.

"I would like to thank Arnie and Cathy Fenner for creating a platform for fantastic art that will stand the test of time; the judges for understanding my sense of humor and 'getting it'; and the other nominees, who have inspired me throughout the years. Congratulations to all of you! I would also like to thank a very special group of artists—artists whom I consider not only colleagues but also the best of friends as we navigate freelance and the art world together. Thank you, Jim, Aaron, Tom, Dani, Chris, Erik, Lucas, Jeff and Tyler. You mean the world to me.

"I would also like to give a very special thank you to my wife, Melinda. Her daily struggle with illness and suffering is always met with encouragement and sacrifice. Thank you for believing in me and sharing my vision. Thank you!"

Chris Seaman is an award-winning fantasy illustrator. He is a graduate of the Columbus College of Art and Design in Ohio, where he earned his Bachelor of Fine Arts degree in Illustration. His work can be seen in such properties as the role-playing and video games *Skylanders, Dungeons & Dragons, World of Warcraft, Harry Potter, Hearthstone, Pathfinder and Magic: The Gathering*. He also is a contributor to *ImagineFX* magazine.

Seaman continues to expand on his Cameo Creeps: Tiny Monster Paintings™ brand and to work on other personal and commissioned projects, which he exhibits around the U.S.



Beauty and the Beast

Donato Giancola

Title: Empathy *Medium:* Oil on Panel
Size: 30 x 24 in. *Client:* Popular Science *Art Director:* Katie Peek

Sam Weber

Title: The Language of Knives *Medium:* Oil on Panel *Size:* 14 x 20 in. *Art Director:* Irene Gallo

Greg Ruth

Title: Finnegan's Field *Size:* 8 x 12 in. *Client:* Tor.com *Art Director:* Irene Gallo

Greg Ruth
Title: Freedom is Space for the Spirit
Size: 8 x 12 in. *Client:* Tor.com *Art Director:* Irene Gallo

Greg Ruth
Title: Something Going Around
Size: 8 x 12 in. *Client:* Tor.com *Art Director:* Irene Gallo

Tim O'Brien
Title: Stay Home *Medium:* Oil on Panel
Size: 12 x 16 in. *Client:* 3X3 *Art Director:* Charles Hively

Anita Kunz
Title: Belushi *Medium:* Acrylic
Size: 11 x 14 in. *Client:* Rolling Stone Magazine *Art Director:* Joe Hutchinson

Goni Montes

Title: Kingmaker *Medium:* Digital *Size:* 11 x 14 in. *Client:* Tor.com *Art Director:* Irene Gallo

Galen Dara

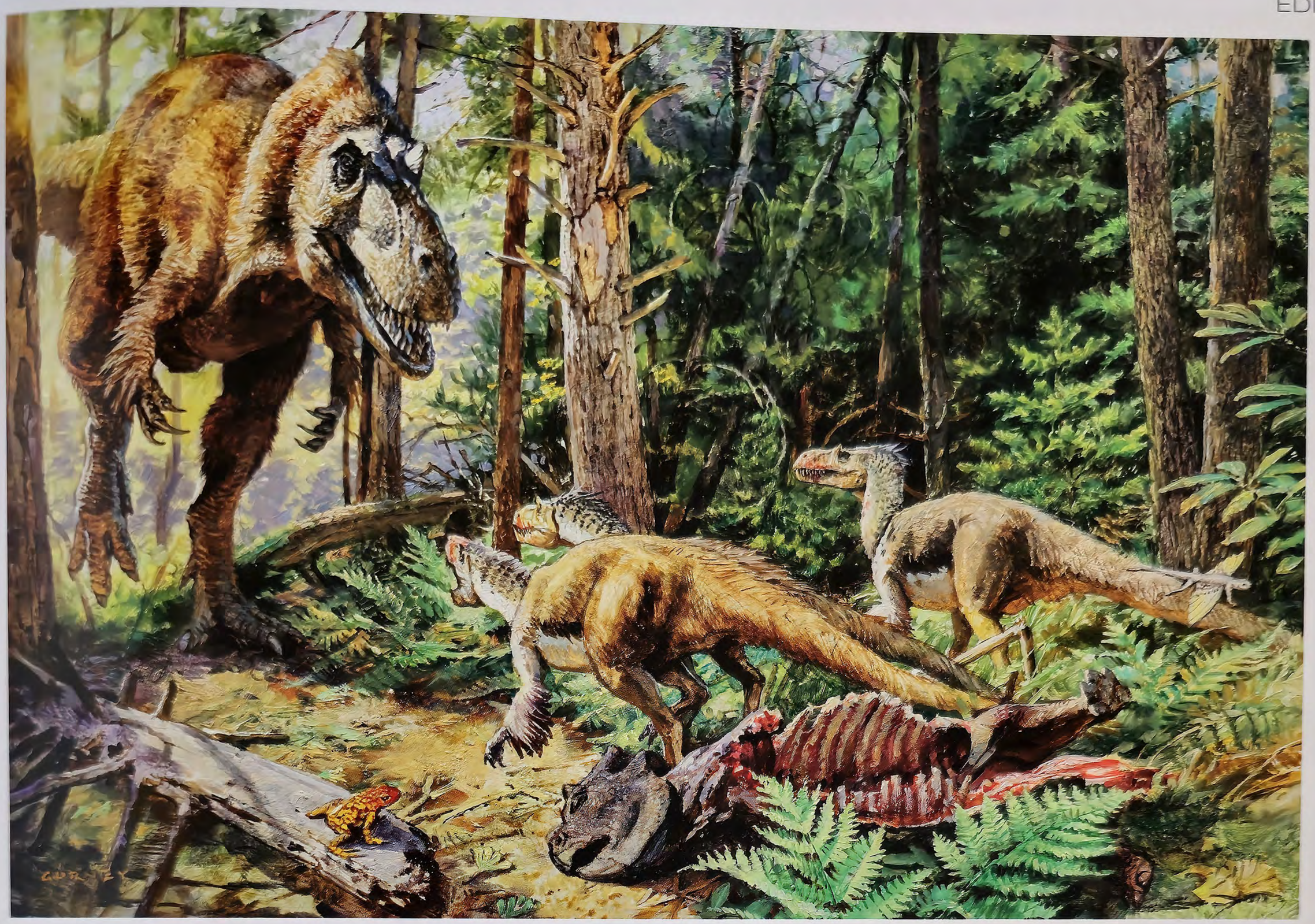
Title: Tuesdays with Molakesh the Destroyer *Medium:* Digital *Size:* 5 x 9 in. *Client:* Fireside Fiction Magazine

Jeffrey Alan Love

Title: Dance of Death *Medium:* Acrylic *Size:* 13 x 9 in. *Client:* The New Yorker *Art Director:* Deanna Donegan

James Gurney

Title: Qianzhousaurus *Medium:* Oil *Size:* 14 x 18 in. *Client:* Scientific American Magazine *Art Director:* Michael Mrak *Designer:* Juan Velasco



James Gurney

Title: Kill Stealer *Medium:* Oil *Size:* 18 x 14 in. *Client:* Scientific American Magazine *Art Director:* Michael Mrak *Designer:* Juan Velasco

Kurt Miller

Title: Apatosaurus From Above *Medium:* Digital
Client: Prehistoric Times Magazine *Art Director:* Mike Fredericks

Tuna Bora

Title: A Wild Greens Tart *Medium:* Digital *Size:* 5 x 4 in. *Client:* Eating Well Magazine *Art Director:* James Van Fletteren

Scott Bakal

Title: The Universe! *Medium:* Acrylic and Ink *Size:* 11 x 15 in.
Client: Nautilus *Art Director:* Len Small

Victo Ngai

Title: Humanitarian Raid *Medium:* Mixed
Client: Mother Jones *Art Director:* Carolyn Perot

Victo Ngai

Title: Above and Beyond *Client:* Plansponsor *Art Director:* SooJin Buzelli

Yuko Shimizu

Title: Lilly Pad Explorer *Medium:* Ink and digital *Size:* 13 x 17.5 in. *Client:* Asset International *Art Director:* Soojin Buzelli

Kelly Miller

Title: Lifting the Fog *Client:* Military Officer Magazine *Art Director:* Rose Richey

Esther Goh

Title: Please Come Back Tommorrow 03 *Medium:* Digital *Size:* 8 x 12 in. *Client:* Do Not Design

Tran Nguyen

Title: Plan Advisor *Medium:* Acrylic and colored pencil *Size:* 20 x 8 in. *Client:* PlanAdviser Magazine *Art Director:* SooJin Buzelli

Yuko Shimizu

Title: Frozen Kids *Medium:* Ink and digital *Client:* Asset International *Art Director:* SooJin Buzelli

INSTITUTIONAL GOLD AWARD

TYLER JACOBSON

EXALTED ANGEL

Medium: Digital
Client: Wizards of the Coast
Art Director: Mark Winters

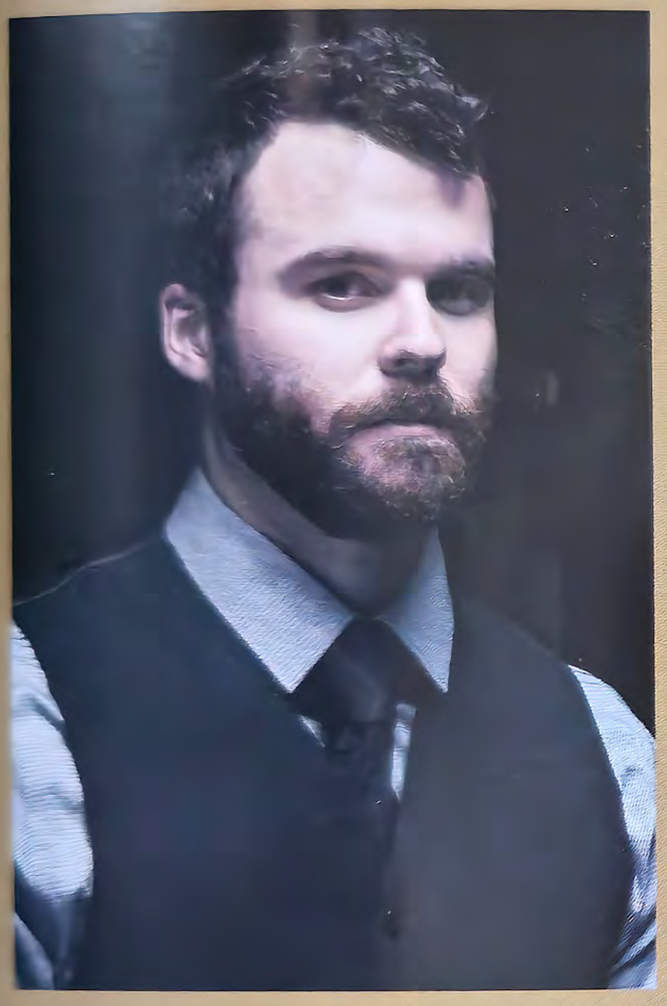


Photo by Carlos Paradinha, Jr.

"This is truly an honor. I really want to thank John Fleskes, Cathy and Arnie Fenner and everyone at Spectrum for making this community so great and for keeping it going. It's hard to describe how awesome it feels to be part of such an incredible group of artists. I also want to thank all the judges for honoring me this way. I especially want to thank the other nominees—Julie, Wesley, Bill and Te. Your work is inspiring, and I'm honored to be counted among you. Finally, I want to thank Mark Winters, the art director on this piece, who really pushed me to make it great. I always love a collaboration like that. Spectrum constantly supports and encourages an unbelievable community of creative minds. I hope that will last forever."

Tyler Jacobson grew up in a military family, moving around the country every few years, and each new town held mysteries fresh for exploration. Young Tyler spent countless hours trying to bring his favorite fantasy films and stories to life in grassy backyards and unfamiliar streets. While his imagination was unhinged in those days, he eventually was able to focus it into a craft ideally suited for his adventures: sci-fi and fantasy art. Today, still mesmerized by those films and stories, Jacobson is ever striving to bring their wonders to the page.

After graduating from the Academy of Art University in San Francisco in 2009, Jacobson entered the fantasy-illustration industry with his first commissions from *Dungeons & Dragons*. Since then, he has worked for a variety of clients, including *Magic: The Gathering*, Tor Books, Paizo Publishing, Fantasy Flight Games, *Scientific American*, *Rolling Stone Magazine* and *The New Yorker*. In his free time, he still loves films and all manner of storytelling as well as a good sword fight every once and a while.

Demogorgon vs. Drizzt *Client:* Wizards of the Coast *Art Directors:* Richard Whitters and Shauna Narciso

INSTITUTIONAL SILVER AWARD

JULIE BELL

BEHIND THE VEIL

Medium: Oil on wood
Size: 36 x 42 in.
Client: Workman Publishing
Art Director: Suzanne Rafer

"The world of fantasy art is such an integral part of my whole self, heart and soul. I'm so deeply honored to receive this award and profoundly grateful to have the privilege of being an artist in this extraordinary field within the art world."

Julie Bell was born in Beaumont, Texas. A former nationally ranked competitive bodybuilder, she applies the same discipline and intensity to her art career. Her knowledge of anatomy has allowed Bell to imbue her figures of humans and animals with grace and strength. At the heart of her work is a deep curiosity, honor and respect for the world of emotions.

After having her heart captured by a pack of wolves in 2001 at the Lakota Wolf Preserve in Columbia, New Jersey, Bell turned her attention to painting wildlife. Since then, she has established her place among the top wildlife and Western painters, winning awards and showing her work in exhibits throughout the U.S. and Europe.

Bell is equally revered throughout the world in the fantasy and science-fiction fields. Her work has appeared on hundreds of book and album covers, comic books, trading cards, posters and collectibles of all kinds and been used in major advertising campaigns. For 36 years, she and her husband, the famed artist Boris Vallejo, also have produced paintings for the highly anticipated *Boris Vallejo and Julie Bell Fantasy Calendar*, published by Workman.

Julie shares her life and her Pennsylvania studio with Boris and their two dogs, Izze and Stella.

Scarlet and Fuschia

Wesley Burt

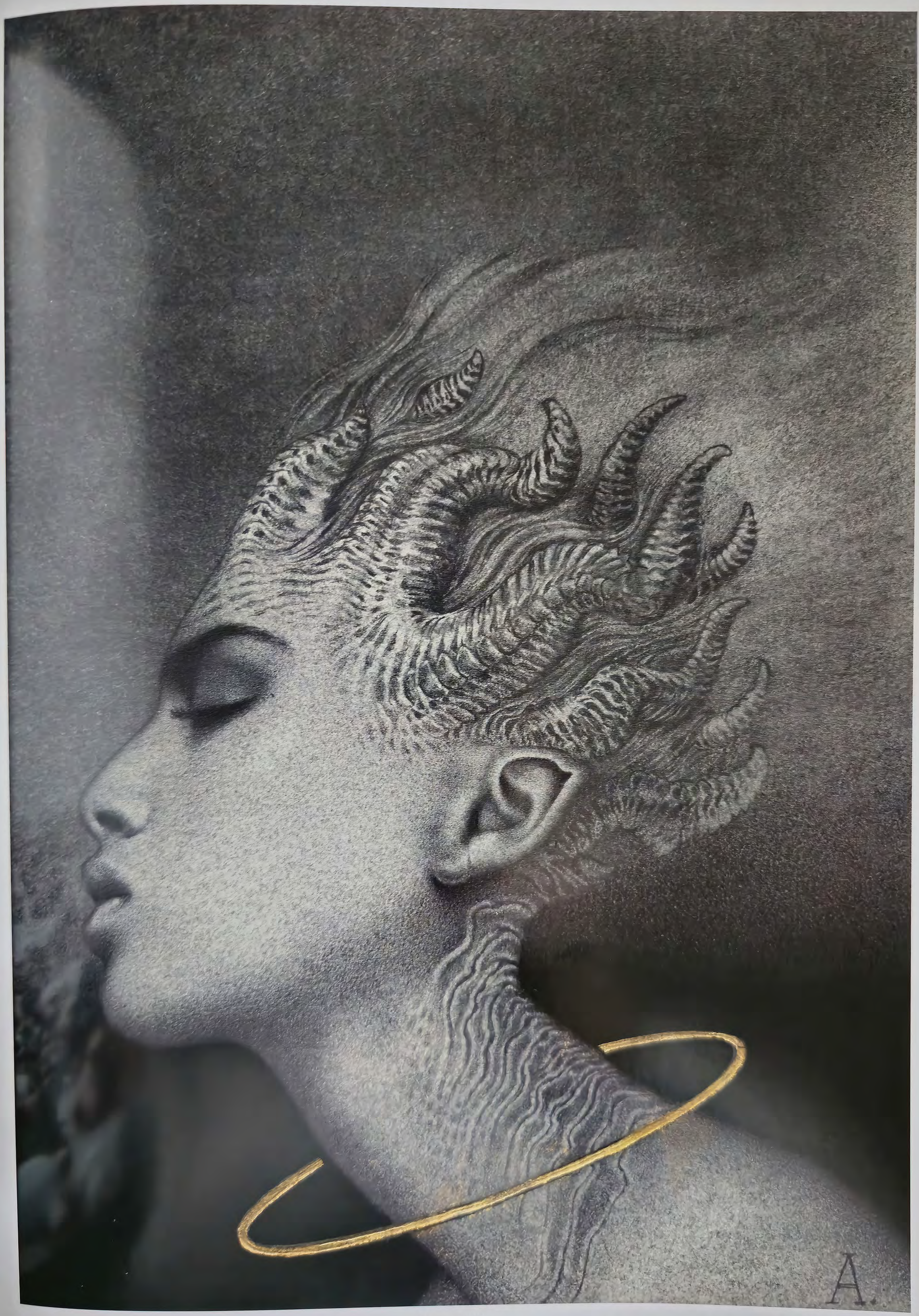
Title: Natural Connection *Medium:* Digital *Size:* 11.25 x 8.25 in. *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

Bill Carman

Title: Medieval Batman *Medium:* Acrylic *Size:* 14 x 11 in.

Te Hu

Title: Offering *Medium:* Digital *Size:* 12 x 16.5 in. *Client:* Trojan Horse was a Unicorn



Allen Williams

Title: Bound *Medium:* Graphite, ink and 24 carat gold leaf *Size:* 5 x 7 in. *Client:* Every Day Original

Ben Oliver

Title: Curse of Strahd *Medium:* Digital *Size:* 25 x 16.5 in. *Client:* Dungeons & Dragons/Wizards of the Coast *Art Director:* Shauna Narciso

Daniel Ljunggren

Title: Sword of the Animist *Medium:* Digital *Size:* 10 x 9 in. *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

Daniel Ljunggren

Title: Oblivion Strike *Medium:* Digital *Size:* 9 x 12 in. *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

Lucas Graciano

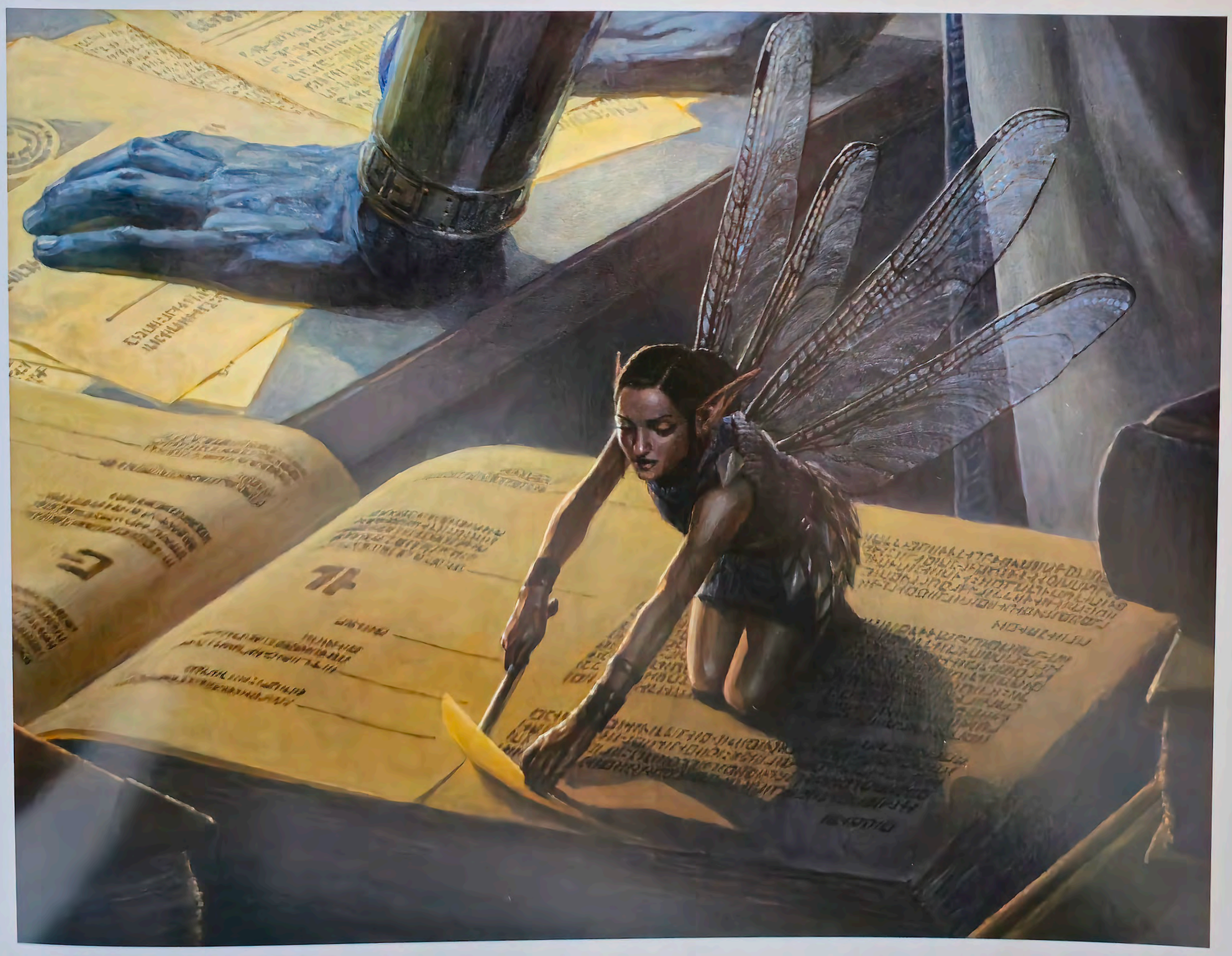
Title: Managorger Hydra *Medium:* Oil *Size:* 24 x 18 in. *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

Lucas Graciano

Title: Nyxborn Wolf *Medium:* Oil *Size:* 12 x 16 in. *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

Steven Belledin

Title: Tyrant of Valakut *Medium:* Oil *Size:* 24 x 18 in. *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis



Steven Belledin

Title: Faerie Miscreant *Medium:* Oil *Size:* 14 x 11 in. *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

Tyler Jacobson

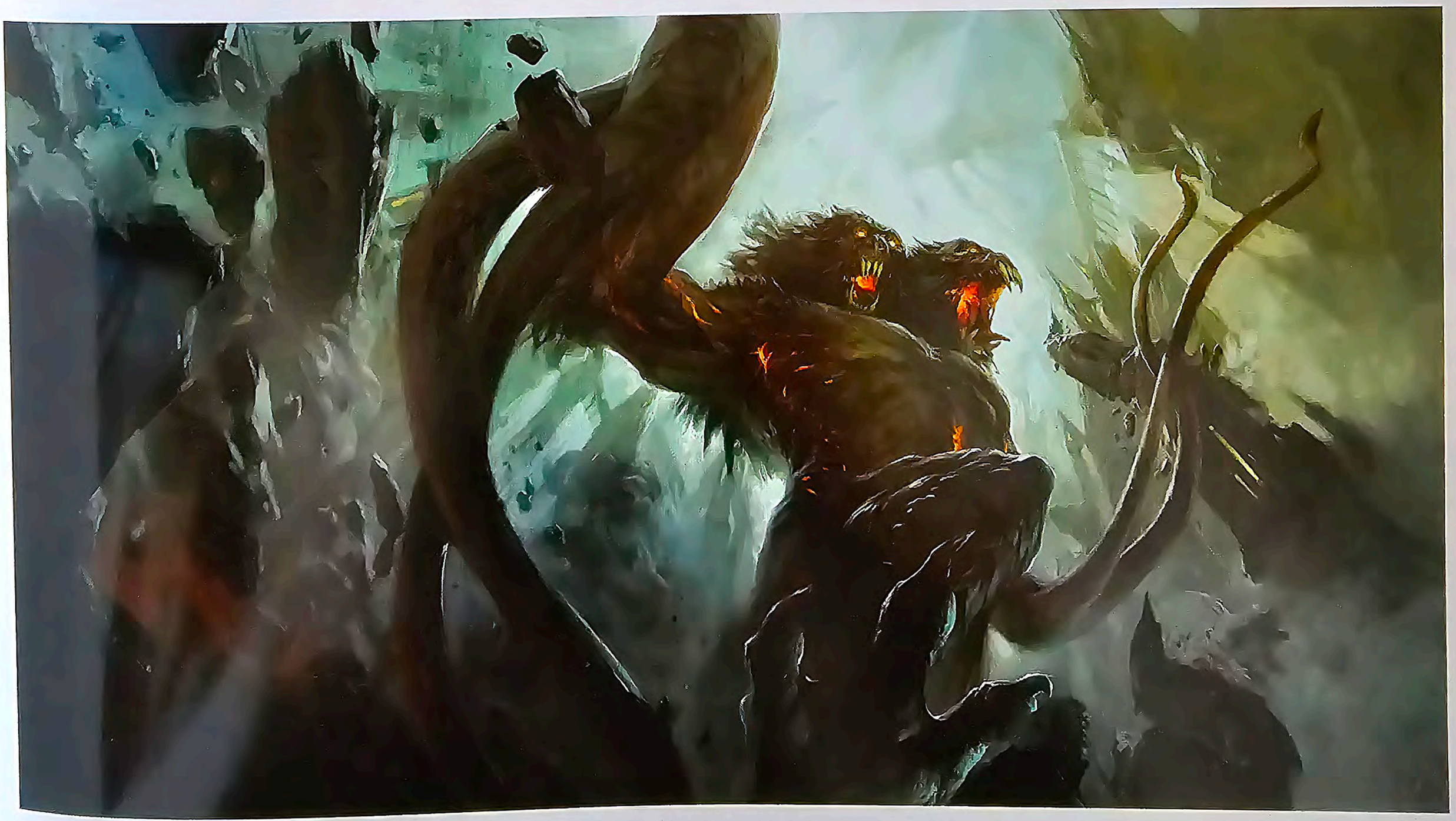
Title: Brutal Hordechief *Medium:* Digital *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

Tyler Jacobson

Title: Outnumber *Medium:* Digital *Size:* 11 x 15 in. *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

Tyler Jacobson

Title: Gideon and Nissa Battle for Zendikar *Medium:* Digital *Client:* Wizards of the Coast *Art Director:* Mark Winters



Tyler Jacobson

Title: Out of the Abyss *Medium:* Digital *Size:* 34.75 x 19.25 in. *Client:* Dungeons & Dragons/Wizards of the Coast *Art Director:* Shauna Narciso

Volkan Baga

Title: Karlov of the Ghost Council *Medium:* Oil on panel *Size:* 17 x 13 in. *Client:* Wizards of the Coast *Art Director:* Dawn Murin

Vincent Proce

Title: Diregraf Colossus *Medium:* Pencil and digital *Size:* 4891 x 3557 px. *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

Matthew Stewart

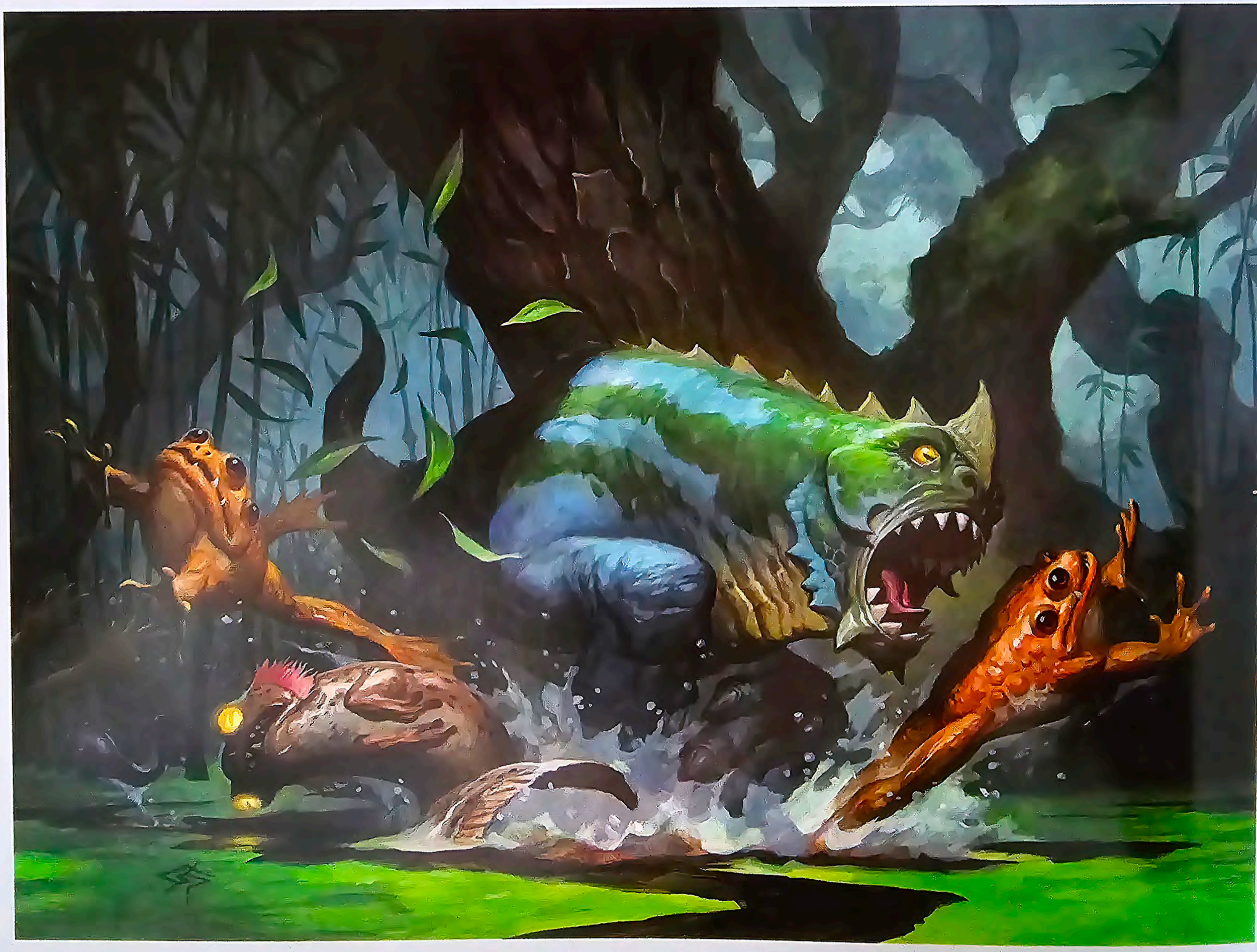
Title: Nissa's Pilgrimage *Medium:* Oil on panel *Size:* 18 x 24 in. *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

Victor Adame Minquez

Title: Tajuru Pathwarden *Medium:* Mixed *Size:* 5863 x 4279 px. *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

Adam Paquette

Title: The Art of Magic: The Gathering—Zendikar *Medium:* Digital *Size:* 30 x 12 in. *Client:* Wizards of the Coast *Art Director:* Dawn Murin



Steve Prescott

Title: Baloth Pup *Medium:* Acrylic *Size:* 12 x 16 in. *Client:* Wizards of the Coast *Art Director:* Dawn Murin

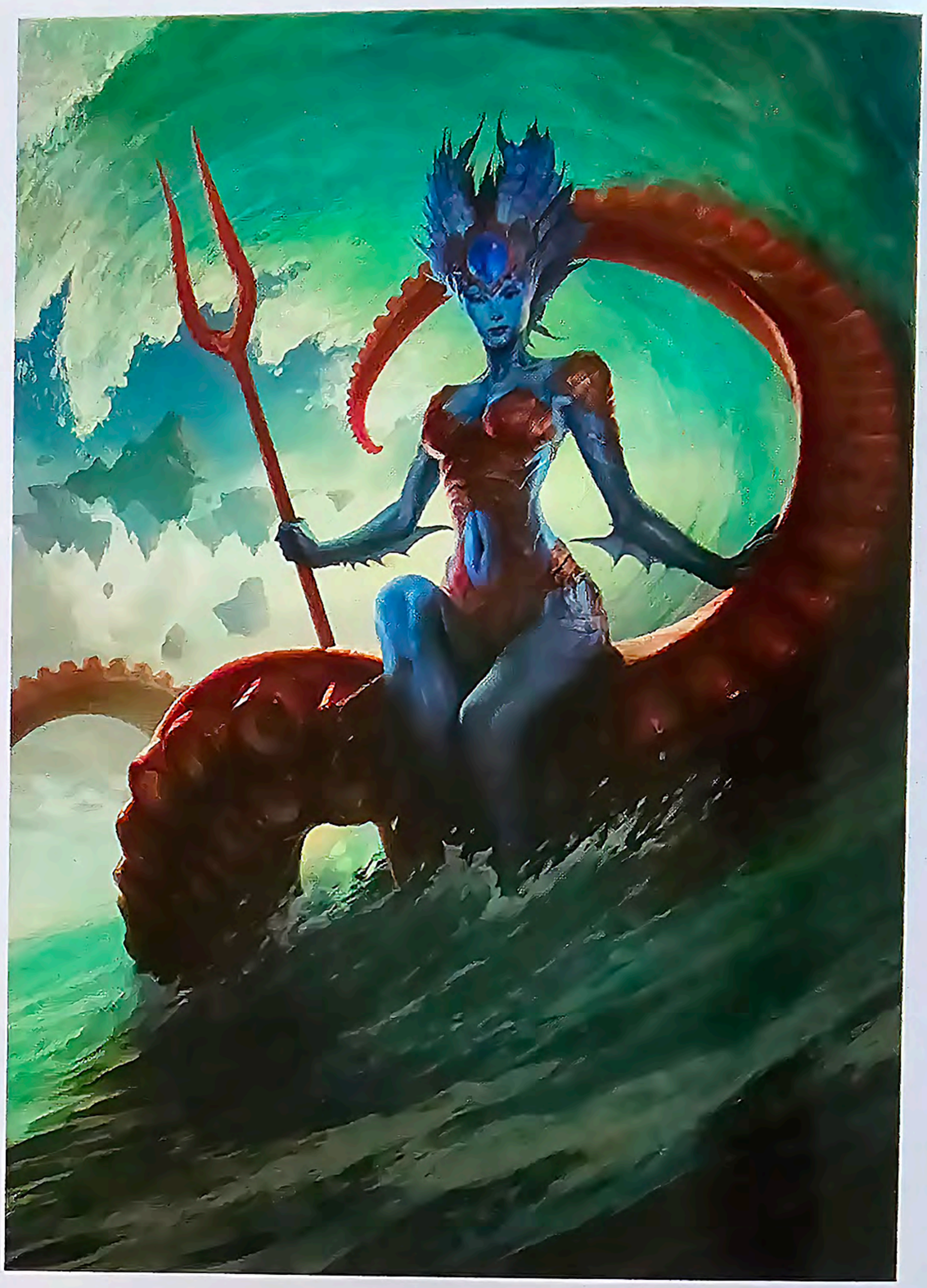
Howard Lyon

Title: Harmless Offering *Medium:* Digital *Size:* 15 x 20 in. *Client:* Wizards of the Coast *Art Director:* Cynthia Sheppard

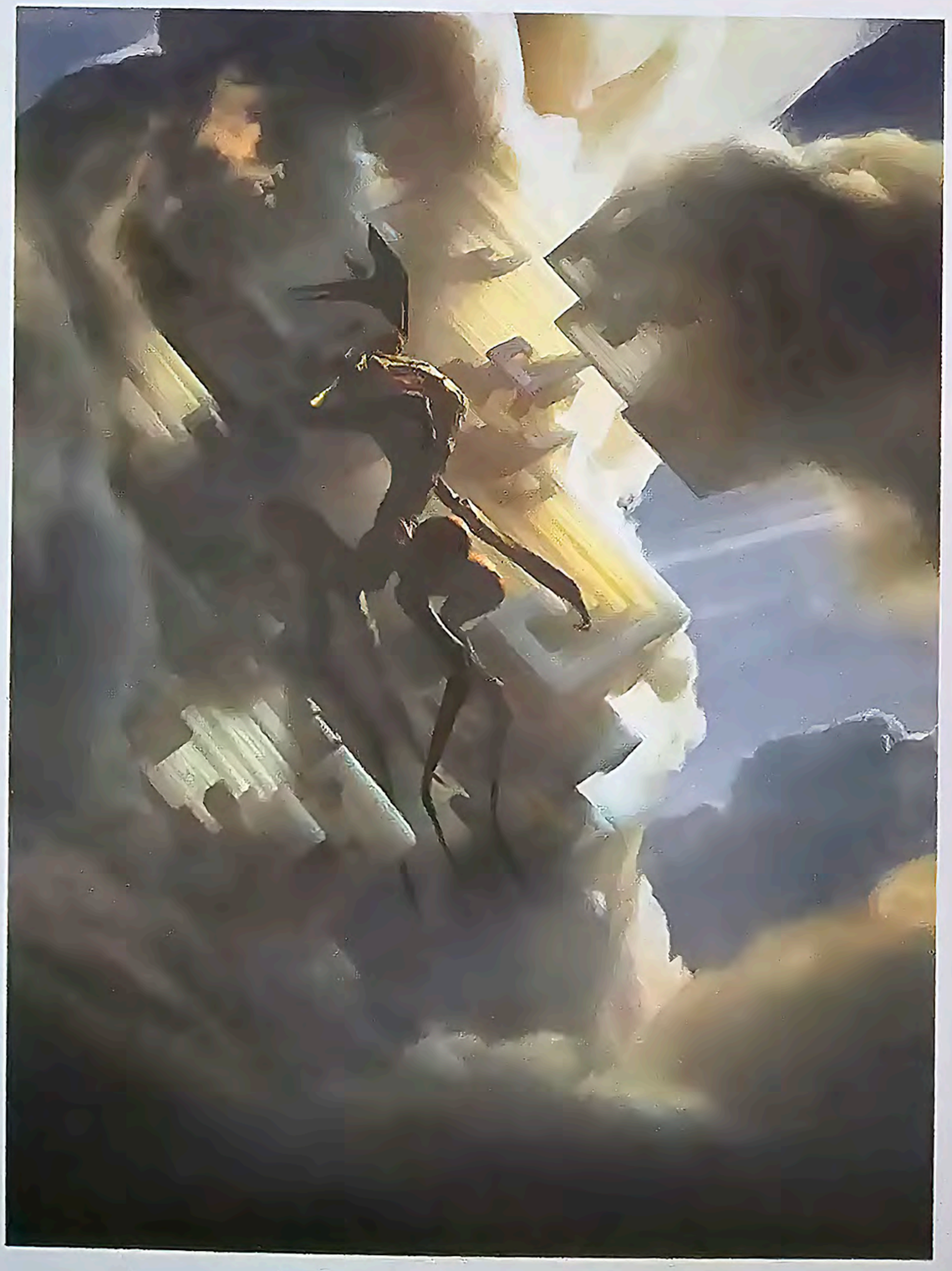
Jason Kang

Title: Sinuous Vermin *Medium:* Digital *Size:* 12.5 x 9 in. *Client:* Wizards of the Coast *Art Director:* Dawn Murin

Jason Rainville
Title: Adverse Conditions *Medium:* Digital
Client: Wizards of the Coast *Art Director:* Jeremy Jarvis



Jason Chan
Title: Kiora, Master of the Depths *Medium:* Mixed
Client: Wizards of the Coast *Art Director:* Jeremy Jarvis



Chase Stone
Title: Inverter of Truth *Medium:* Digital
Client: Wizards of the Coast *Art Director:* Jeremy Jarvis

Slawomir Maniak
Title: Ruin Processor *Medium:* Digital *Size:* 5000 x 6810 px.
Client: Wizards of the Coast *Art Director:* Jeremy Jarvis

Todd Lockwood

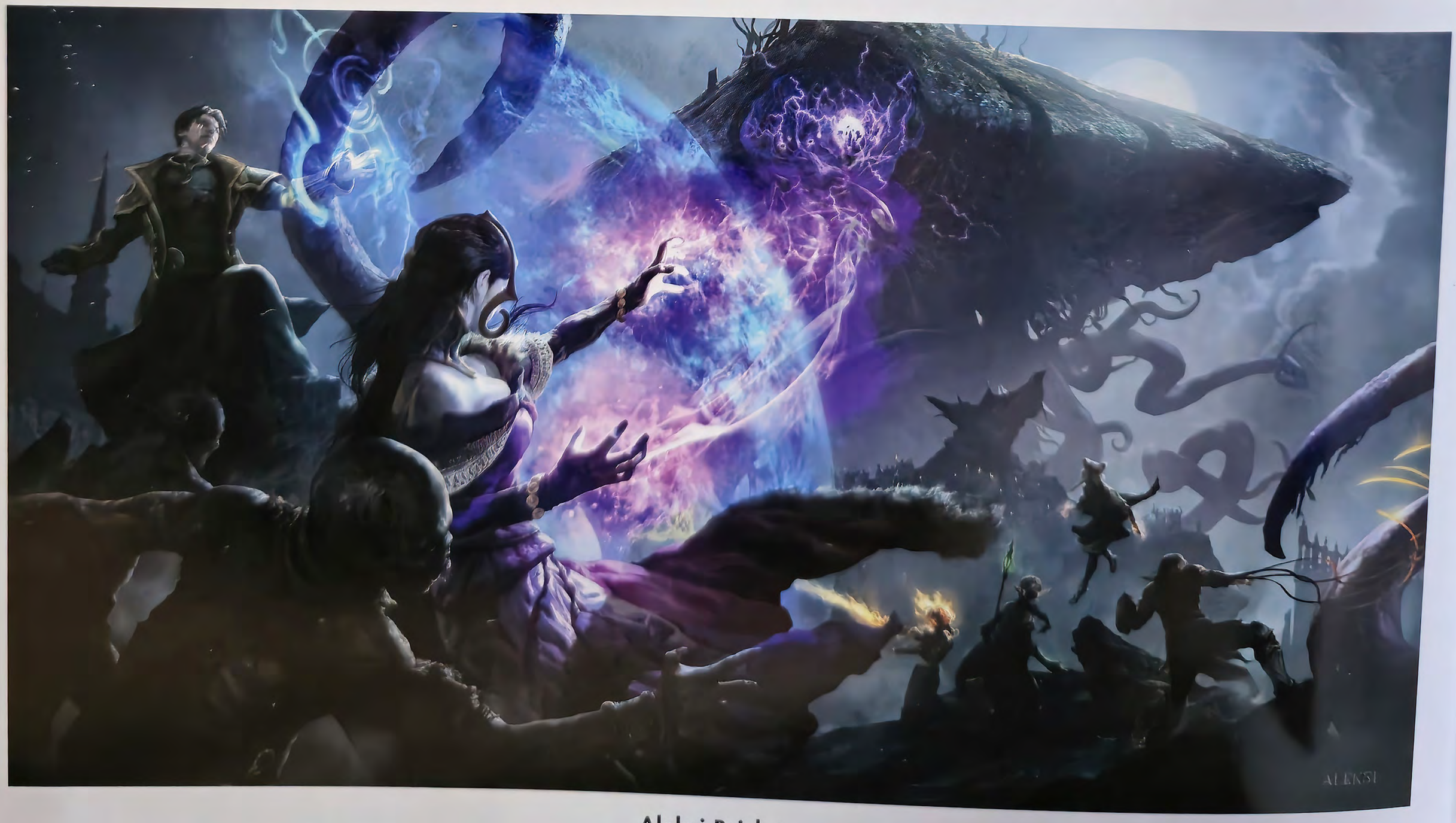
Title: Angel of Renewal *Medium:* Digital *Size:* 9 x 12 in. *Client:* Wizards of the Coast *Art Director:* Dawn Murin

Eric Deschamps

Title: Murasa Ranger *Medium:* Digital *Size:* 13 x 10 in. *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

Joseph Meehan

Title: Resolute Blademaster *Medium:* Digital *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

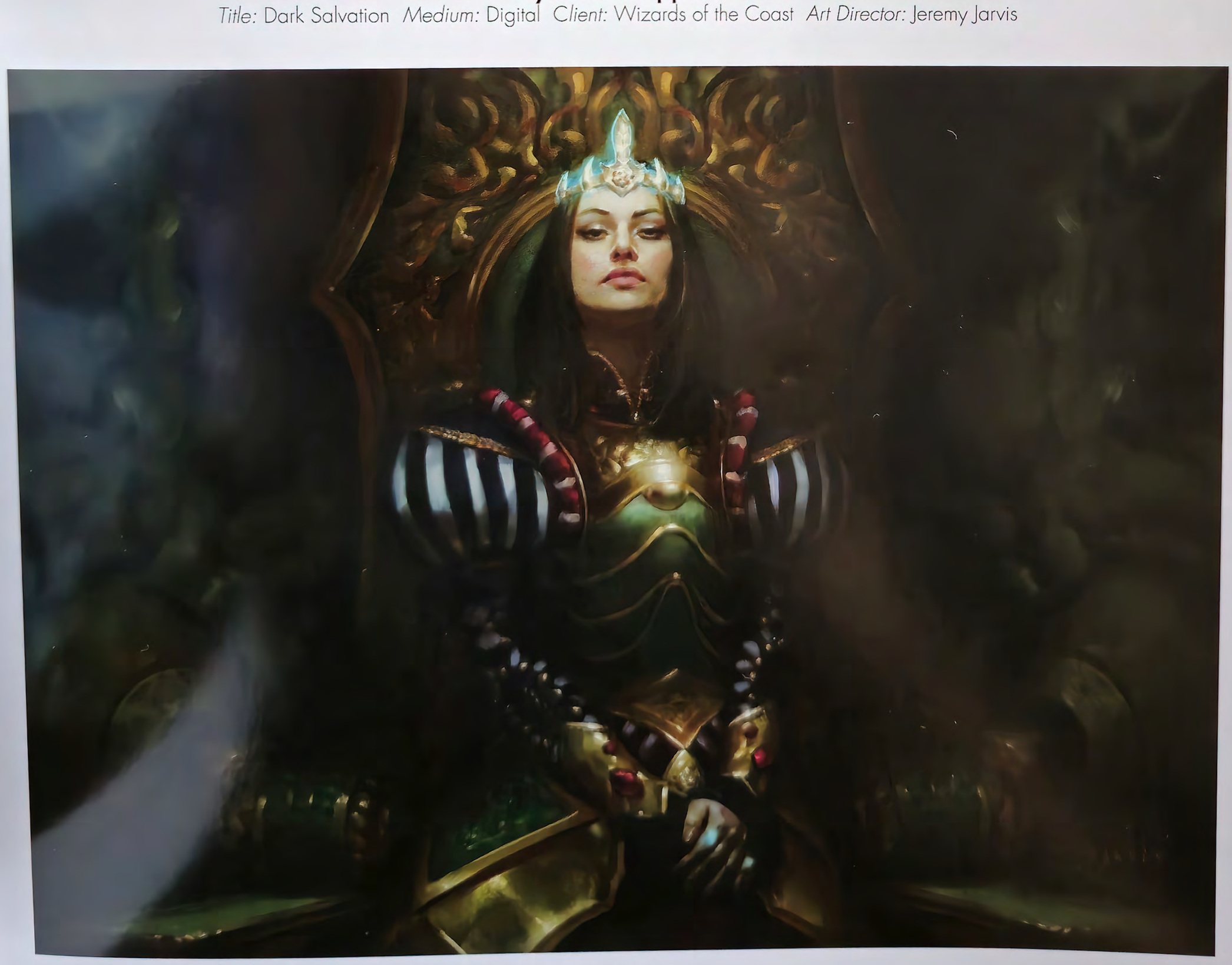


Aleksi Briclot

Title: Liliana Turns the Tide *Medium:* Digital *Size:* 19.5 x 11 in. *Client:* Wizards of the Coast *Art Director:* Mark Winters

Cynthia Sheppard

Title: Dark Salvation *Medium:* Digital *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis



Kieran Yanner

Title: Queen Marchesa *Medium:* Digital *Size:* 11 x 8 in. *Client:* Wizards of the Coast *Art Director:* Cynthia Sheppard

Jonathan Wayshak

Title: La Noria *Medium:* Acrylic, ink and colored pencil *Size:* 11.5 x 30 in.
Client: La Noria *Art Director:* Carlos Baena

Travis Louie

Title: Ghost of Amelia and Her Jellies *Medium:* Acrylic on board
Size: 16 x 20 in. *Client:* Roq La Rue Gallery *Art Director:* Kirsten Anderson

Rovina Cai

Title: Black Hole: Devourer *Medium:* Pencil and digital
Size: 11 x 19 in. *Client:* Light Grey Art Lab

Travis Louie

Title: Invader Mitch and his Dog *Medium:* Acrylic on board *Size:* 20 x 24 in. *Client:* KP Projects/MKG

Matt Gaser
Title: Home *Medium:* Digital *Size:* 15 x 20 in.

Ed Binkley
Title: Auntie D *Medium:* Digital *Size:* 16 x 12 in.

Derek Stenning
Title: Held *Medium:* Digital *Size:* 11 x 14 in. *Client:* Born in Concrete

Shane Stover
Title: Dizzy Monkey *Medium:* Digital *Size:* 11 x 17 in.

Ed Binkley

Title: Wolfsbane *Medium:* Digital *Size:* 20 x 13 in.

Boris Vallejo

Title: Medusa by the Sea *Medium:* Oil on artist's board *Size:* 20 x 20 in. *Client:* Workman Publishing *Art Director:* Suzanne Rafer

David Palumbo

Title: Welcome to the Fold *Medium:* Oil on board *Size:* 12 x 16 in. *Client:* Wizards of the Coast *Art Director:* Dawn Murin

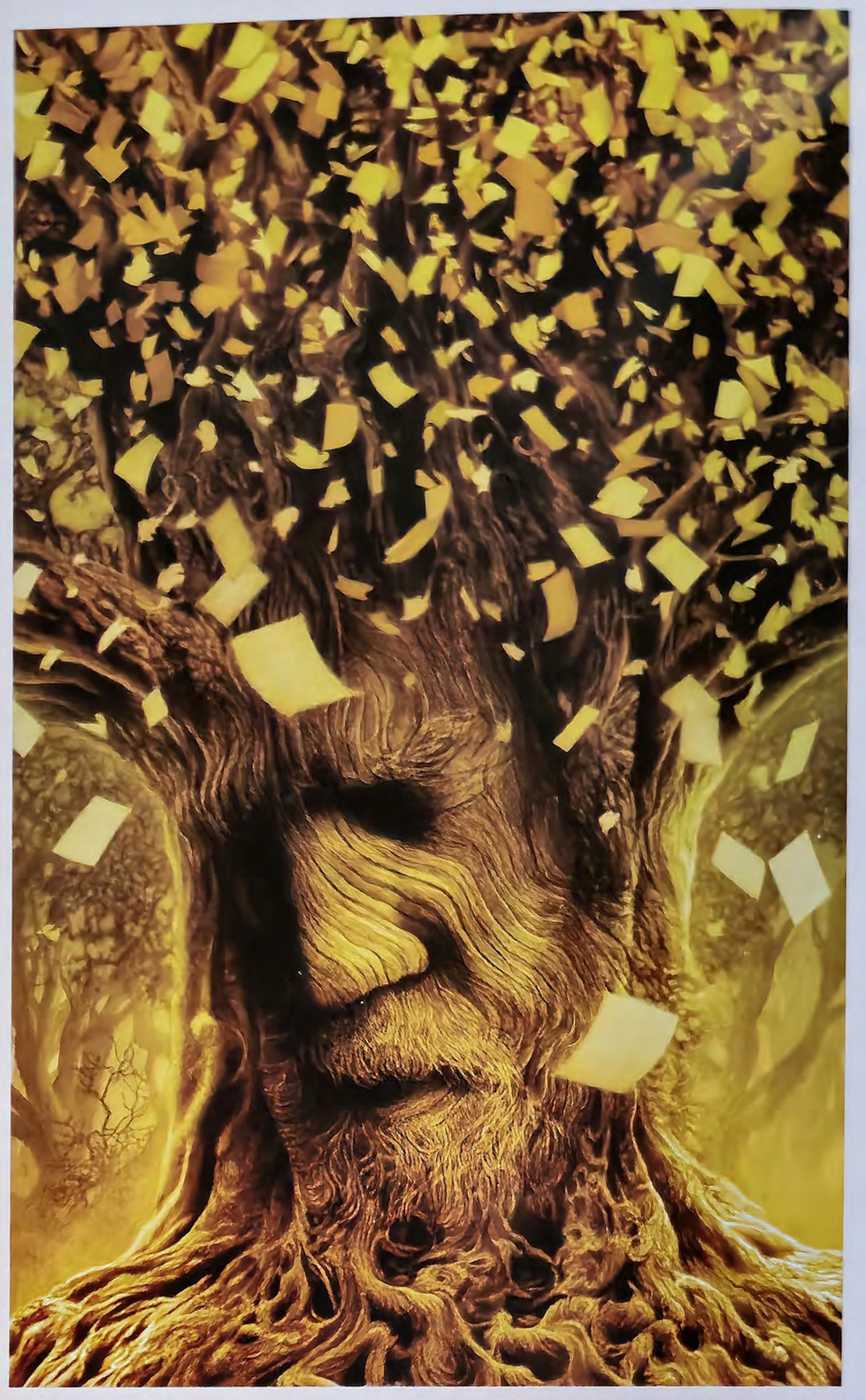
Julie Bell

Title: Mother of Apollo *Medium:* Oil on wood *Size:* 24 x 20 in. *Client:* Workman Publishing *Art Director:* Suzanne Rafer

Julie Bell

Title: Paradise Green *Medium:* Oil on wood *Size:* 18 x 24 in. *Client:* Workman Publishing *Art Director:* Suzanne Rafer

David Malan
Title: Cosmonaut *Medium:* Digital



John Picacio
Title: El Arbol *Medium:* Graphite, oil and digital
Size: 11 x 18 in. *Client:* Lone Boy

Raoul Vitale
Title: Home to Rivendell *Medium:* Oils on masonite *Size:* 19.5 x 28 in. *Client:* Dan Perkin

Jennifer L. Meyer

Title: The Rose Archer *Medium:* Digital with pencil *Size:* 8 x 11.5 in. *Client:* Shannon Associates

Rick Berry
Title: Onyx Game cover *Medium:* Digital
Client: Onyx Games *Art Director:* Maria Cabardo

Sylvia Ritter
Title: Archimedes *Medium:* Digital

Vanessa Lemen
Title: Ruya *Medium:* Oil on board *Size:* 11 x 14 in.
Client: Darla Wilshire and A. Nichols

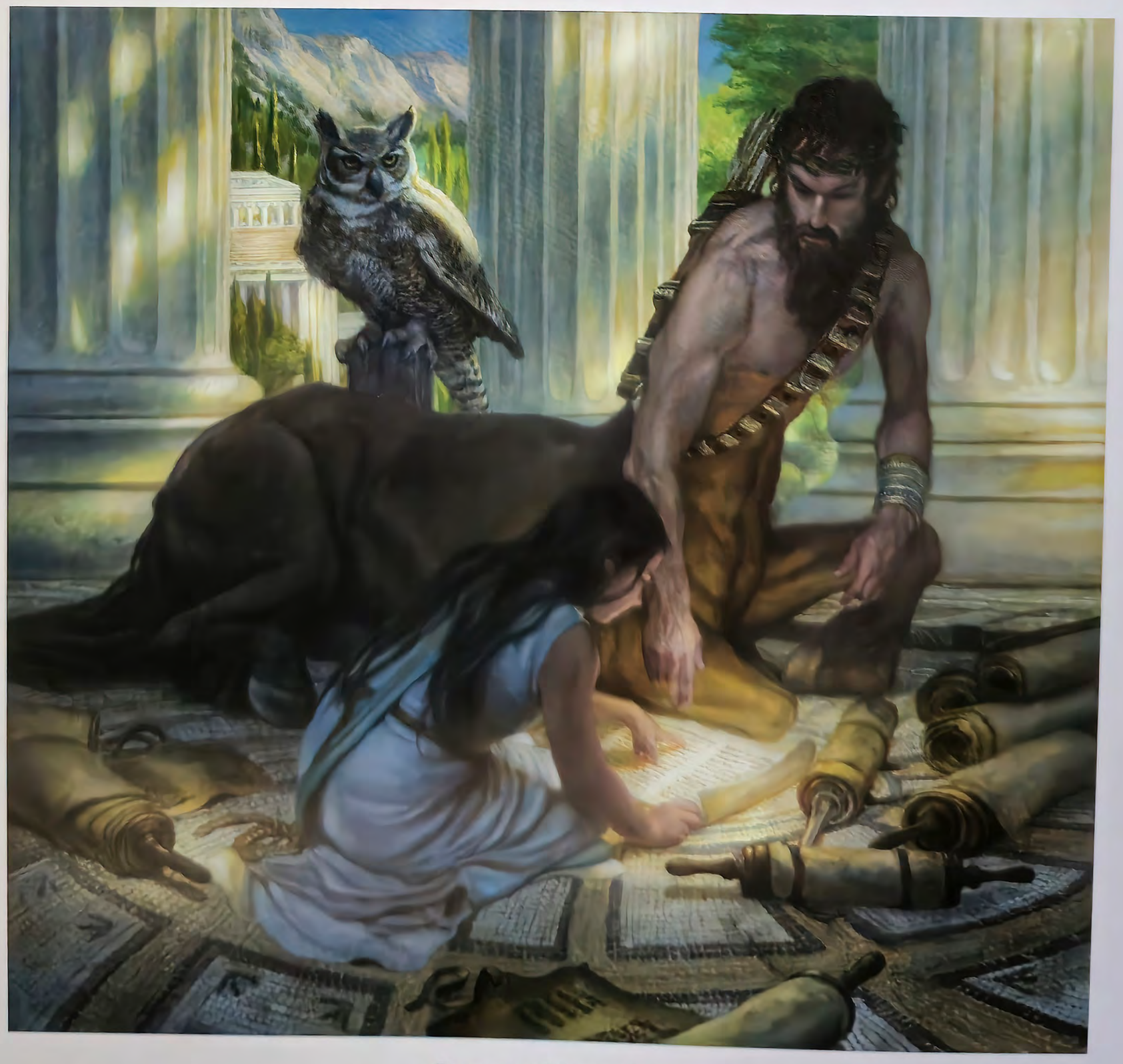
Wylie Beckert
Title: King of Diamonds *Medium:* Oil, acrylic, and watercolor on paper
Size: 11 x 17 in. *Client:* wickedkingdomdeck.com

Sylvia Ritter

Title: Bubble Bunny Underworld *Medium:* Digital

Linda Adair

Title: Fallen *Medium:* Oil *Size:* 36 x 24 in.



Donato Giancola

Title: Chiron: The Mentor *Medium:* Oil on panel *Size:* 25 x 24 in. *Client:* Michael Publishing

Elisabeth Alba
Title: The Sister *Medium:* Ink and watercolor
Size: 8.5 x 11 in. *Client:* Month of Fear

Micaela Dawn
Title: Siegfried *Medium:* Digital *Size:* 11 x 17 in.

Alex Horley
Title: Rob Zombie's Spook Show International *Medium:* Acrylic and Oil *Size:* 18 x 24 in. *Client:* Spooky Pinball *Art Director:* Rob Zombie

Dave Seeley
Title: Hard Boiled—Hell Hath No Fury *Medium:* Oil on canvas
Size: 31.5 x 43.5 in. *Client:* Insight Editions *Art Director:* Chris Prince

Echo Chernik
Title: Run Faster *Medium:* Digital
Size: 8 x 12 in. *Client:* Catalyst Game Labs *Art Director:* Brent Evans

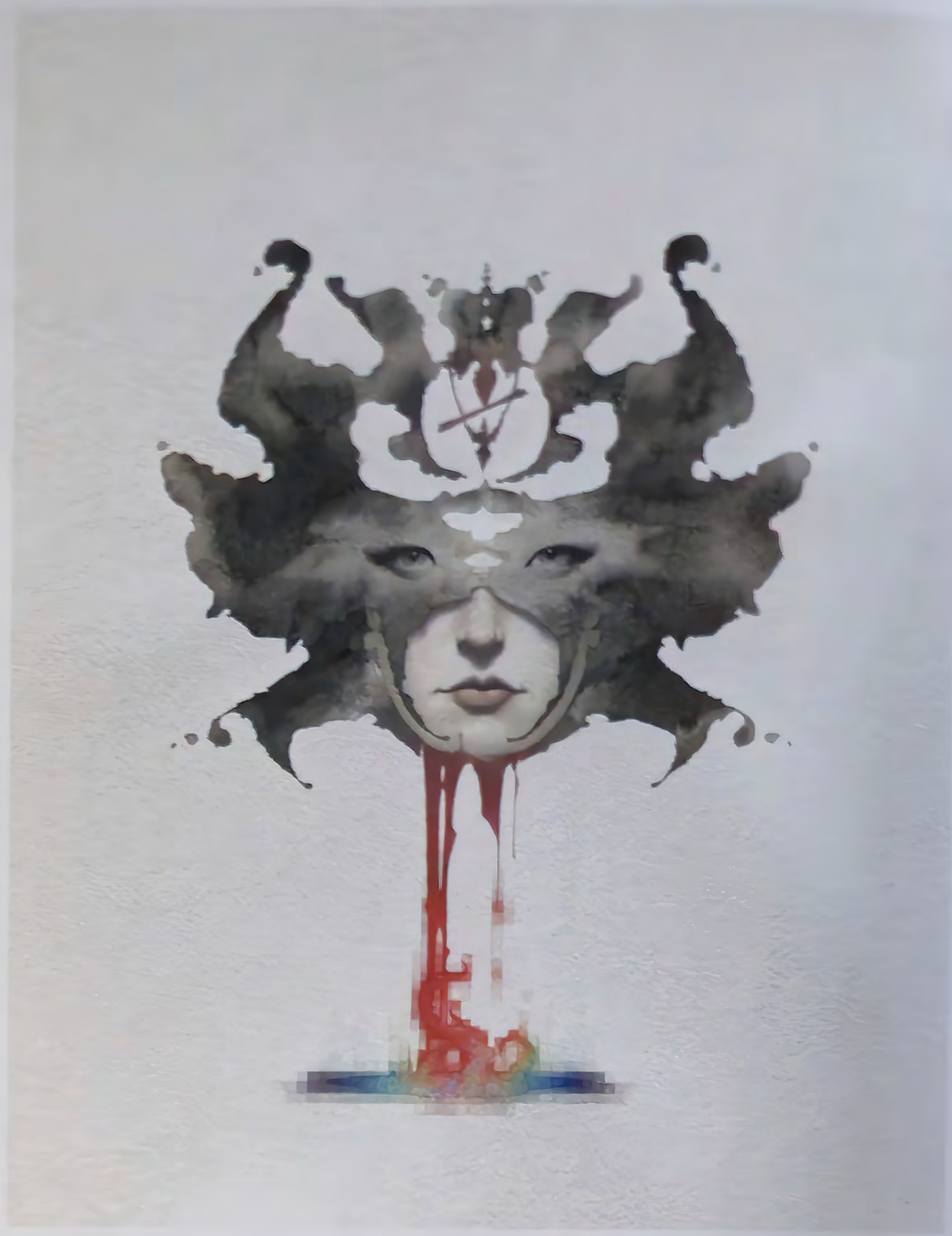
Bastien Lecouffe Deharme
Title: The Impaled Queen *Medium:* Digital *Client:* Applibot

Bastien Lecouffe Deharme
Title: The Cliff *Medium:* Digital *Client:* Applibot

Bastien Lecouffe Deharme

Title: The Sentinel of the Eternal Watch *Medium:* Digital *Client:* Wizards of the Coast *Art Director:* Jeremy Jarvis

Jeff Kunze
Title: Gin Froggy *Medium:* Photoshop
Size: 15 x 10 in. *Client:* Blue Frog Gaming



Eric Fortune
Title: Thoughts of Anarchism
Medium: Acrylic on watercolor paper *Size:* 11 x 14 in.

Fred Jordan
Title: Frankenstein's Monster *Medium:* Digital *Size:* 11 x 14 in.

Fred Jordan
Title: Mr. Toad *Medium:* Digital *Size:* 11 x 14 in.

Fred Jordan

Title: The Wolf Man *Medium:* Digital *Size:* 11 x 14 in.

Esben Lash Rasmussen

Title: Snow Fight *Medium:* Photoshop CC *Size:* 7524 x 2500 px. *Client:* Sandbox Interactive *Art Director:* Marcus Koch

James Gurney

Title: Irving M Caldwell *Medium:* Gouache *Size:* 8 x 5 in. *Client:* Illustration Master Class

James Gurney

Title: Aftermath *Medium:* Casein *Size:* 16 x 12 in. *Client:* Gurney Studios

James Gurney

Title: Incident at Kelly Street *Medium:* Casein *Size:* 15 x 11 in. *Client:* Gurney Studios

Craig Elliott

Title: Fishing Vampiresses *Medium:* Oil, wood, swamp cypress knees *Size:* 27 x 24 in. *Client:* Baby Tattoo Carnival of Astounding Art *Art Director:* Bob Self

Lucas Slominski

Title: Rousing the Troops *Medium:* Digital *Size:* 15 x 10.5 in. *Client:* Turbine/WB Games *Art Director:* Harry Teasley

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Emily Steigerwald
Title: Wilde's Crown
Medium: Digital *Size:* 10 x 10 in.

Matt Stawicki
Title: Wrath of Dragons *Medium:* Oils and digital
Size: 24 x 24 in. *Client:* © Catalyst Game Labs
Art Director: Brent Evans

Waiji Choo

Title: Scheria *Medium:* Digital *Size:* 35 x 14 in.

Android Jones

Title: 2015 Year of the Ram *Medium:* Digital *Size:* Infinite

UNPUBLISHED GOLD AWARD

ROB
REY

BIOLUMINESCENCE

Medium: Oil
Size: 24 x 18 in.

"Since my first days as an illustrator, *Spectrum* has been the gold standard of fantasy art. Just being a part of this artistic community is profoundly rewarding. I count myself lucky to be shown alongside such amazing artists, and now I am deeply honored to be recognized with this award."

Rob Rey strives to paint new myths. Through its countless mythological traditions, humanity has proved to have a deep-seated need for awe-inspiring stories and the experience of wonder. With a powerful resonance, these stories provide a framework for understanding where we fit in our communities and in our cosmos. They also can give us a feeling of shared connection and participation with the rest of humanity, helping us to show our more caring and compassionate side. Unfortunately, the most popular mythologies being passed on today come from traditions developed in very different times. These antiquated stories inevitably come prepackaged with inseparable cultural baggage and outdated ideas that are, sadly, ill-suited for the equality, understanding and change that our modern culture so desperately needs. What are the resonant, positive and appropriate awe-inspiring stories of today? How can our expanding scientific knowledge drive our enchantment with the natural world and grow our empathic interests toward our fellow humans? Exploring these questions visually, Rey hopes to promote or create the stories that best help us to achieve these goals.

Observation

UNPUBLISHED SILVER AWARD

WAYNE
HAAG

DUST DEVIL

Medium: Oil on linen
Size: 40 x 16 in.

"Receiving an award is evidence for me that I'm on the right track, that my decision—sorry, my *refusal* to be anything other than an artist—is finally paying off. Particularly given the fact that my work has been recognized my peers—artists I have watched, admired and respected from a distance. To them and to all who share the struggle of being an artist, I'd like to express my gratitude. To be accepted into the community of artists far beyond my shores is also something I am especially thankful for."

Wayne Haag was born in Melbourne, Australia, and received his BA in photography there at RMIT University in 1994. He started his professional art career in 1996, painting mattes for the film *The Fifth Element* at Digital Domain. He has matte-painted for the TV series *Farscape* and the first two *The Lord of the Rings* films and more recently completed concept art for movies such as *The Wolverine*, *Maze Runner* and *Gods of Egypt*. Haag is currently working on *Alien Covenant*. He says his real passion is creating science-fiction works with traditional oil paints, inspired by films but also by book covers of the '70s. Everything he has learned in the film industry Haag is now applying to his own vision, which he finds very exciting. His current sci-fi oils reflect the desire he had to create traditional matte paintings, which he never got the chance to do professionally. Oil painting allows him to extend beyond just the environment imagery and to begin to tell stories set in these worlds. Haag hopes you enjoy the stories he shares.

Desert Wreck

Jaemin Kim

Title: King Under the Mountain *Medium:* Digital *Size:* 111 x 61 in.

Greg Opalinski
Title: Initiate *Medium:* Digital

Dragan Bibin
Title: Pull *Medium:* Oil on panel *Size:* 28 x 39 in.

Dragan Bibin
Title: Crossing *Medium:* Oil on panel *Size:* 18 x 23 in.

Dragan Bibin
Title: Push *Medium:* Oil on panel *Size:* 28 x 39 in.

Audrey Benjaminsen
Title: The Moirari *Medium:* Charcoal *Size:* 8.5 x 10.5 in.

Wangjie Li
Title: Hunter in Snow *Medium:* Digital *Size:* 8.5 x 12 in.

E. M. Gist
Title: Santi *Medium:* Oil on hardboard *Size:* 16 x 20 in. *Client:* Gallery 1988

Laurie Lee Brom
Title: Cathy's Ghost *Medium:* Oil *Size:* 24 x 32 in. *Client:* Copro Gallery

Travis Lewis
Title: Symbiosis *Medium:* Graphite on paper
Size: 8 x 10 in. *Client:* Copro Gallery

Ashly Lovett
Title: Claire
Medium: Chalk Pastel on BFK Rives Paper *Size:* 8 x 10 in.

Laurie Lee Brom

Title: Absinthe *Medium:* Oil *Size:* 20 x 24 in. *Client:* Jonathan Levine Gallery

Apple Qingyang Zhang
Title: Earth *Medium:* Digital *Size:* 8.5 x 12 in.

Weimin Han—HANKBUS
Title: Dressage Rider *Medium:* Photoshop *Size:* 12 x 9 in. *Art Director:* Jia Liang

Nelsy A. Perez (Nell Fallcard)
Title: Mermaid Chill *Medium:* Digital *Size:* 10 x 18 in.

Ellen Barkin
Title: Lady of the Sea *Medium:* Ink and digital *Size:* 11 x 16 in.

Erik Ly
Title: Obsession *Medium:* Digital *Size:* 19 x 13 in.

Gael Bertrand

Title: Castle of the Sword *Medium:* Digital *Size:* 14.5 x 11 in. *Client:* Image Comics

Gael Bertrand

Title: The Link *Medium:* Digital *Size:* 14.5 x 11 in. *Client:* Image Comics

Kejun Zhao

Title: Shanghai Childhood, September *Medium:* Pen, pencil and digital *Size:* 20 x 11.25 in.

Ki Kline (Gawki)

Title: Tentative Approach *Medium:* Digital *Size:* 60 x 40 in.

Johanna Rupprecht
Title: Submarine *Medium:* Digital

Eve Berthelette
Title: Owl *Medium:* Digital *Size:* 14 x 9 in.

Jesper Ejsing

Title: Seeds of Renewal *Medium:* Acrylic on watercolor board *Size:* 16 x 12 in. *Client:* Wizards of the Coast *Art Director:* Cynthia Sheppard

Jesper Ejsing

Title: Unexpected Assistance *Medium:* Acrylic on watercolor board *Size:* 16 x 12 in. *Client:* Wizards of the Coast *Art Director:* Cynthia Sheppard

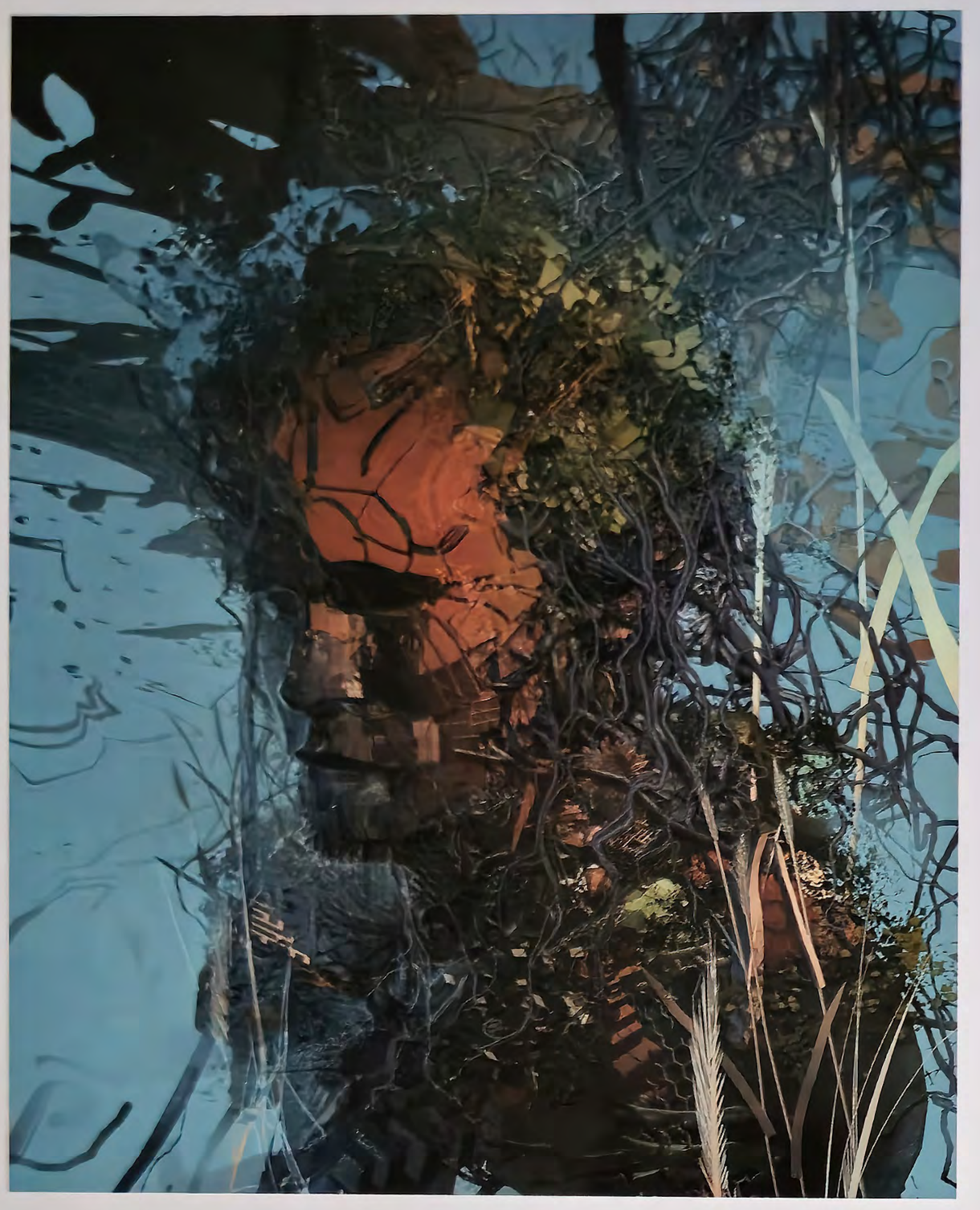
Alina Chau

Title: Crux *Medium:* Watercolor on paper *Size:* 11 x 14 in.

Alina Chau
Title: Capricorn *Medium:* Watercolor on paper *Size:* 11 x 14 in.

Alina Chau
Title: Polaris *Medium:* Watercolor on paper *Size:* 11 x 14 in.

Julia Blattman
Title: Artemis *Medium:* Digital

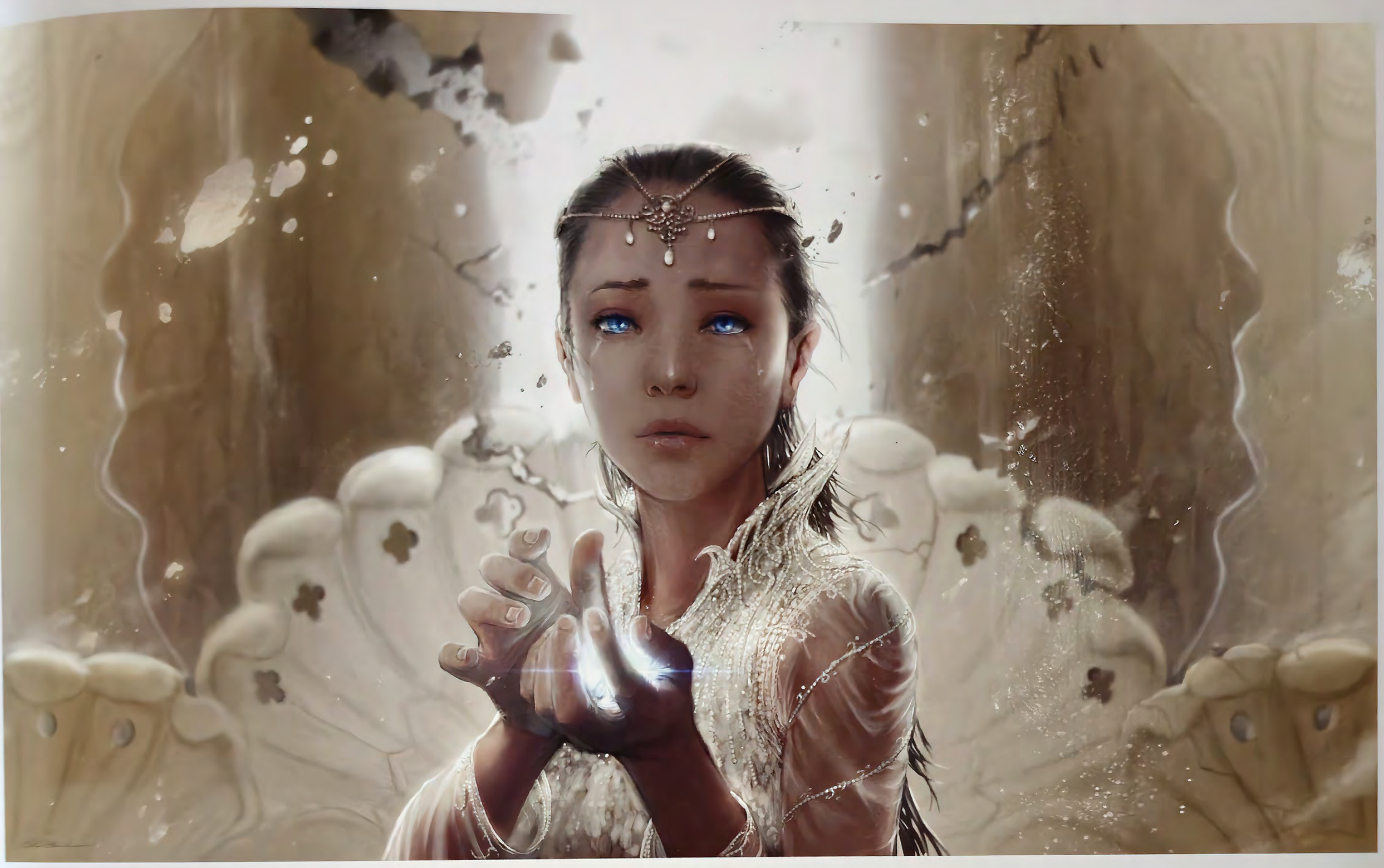


Android Jones
Title: Self Portrait November 1, 2015 *Medium:* Digital *Size:* Infinite

Camilla d'Errico
Title: Caged *Medium:* Oil on wood *Size:* 11 x 15.75 in.
Client: Beauty In The Breakdown Exhibition *Art Director:* Thinkspace Gallery

Bill Carman
Title: Swiss Army Monocle
Medium: Acrylic and watercolor on handmade paper *Size:* 5 x 8 in.

Bill Carman
Title: Losing Rings *Medium:* Acrylic *Size:* 8 x 10 in.



Christian Steve Scampini

Title: Moonchild *Medium:* Photoshop *Size:* 12.5 x 7.5 in.

Christine Kornacki

Title: Winter *Medium:* Oils on panel *Size:* 24 x 12 in.

Chris Dunn

Title: Air Mail Delivery *Medium:* Watercolor and gouache *Size:* 15 x 20 in. *Client:* Galerie Daniel Maghen *Art Director:* Olivier Souillé

Chris Dunn

Title: Pushing Through the Snow *Medium:* Watercolor and gouache *Size:* 20 x 14 in. *Client:* Galerie Daniel Maghen *Art Director:* Olivier Souillé

Chris Dunn

Title: Warming Up *Medium:* Watercolor and gouache *Size:* 20 x 15 in. *Client:* Galerie Daniel Maghen *Art Director:* Olivier Souillé

David Palumbo
Title: Generations *Medium:* Oil on panel *Size:* 12 x 24 in.

Stephen Hickman
Title: The Luctation *Medium:* Oil color *Size:* 18 x 24 in.

John Howe
Title: Thalos Isle *Medium:* Watercolor *Size:* 24 x 32 in.

John Howe

Title: Sentinels *Medium:* Watercolor *Size:* 24 x 32 in.

Allen Williams

Title: Ang: Angel of Death *Medium:* Graphite *Size:* 18 x 25 in. *Client:* Gallery 1988

Nick Corbell

Title: Curiosity *Medium:* Digital *Art Director:* Todd Lockwood

Brom

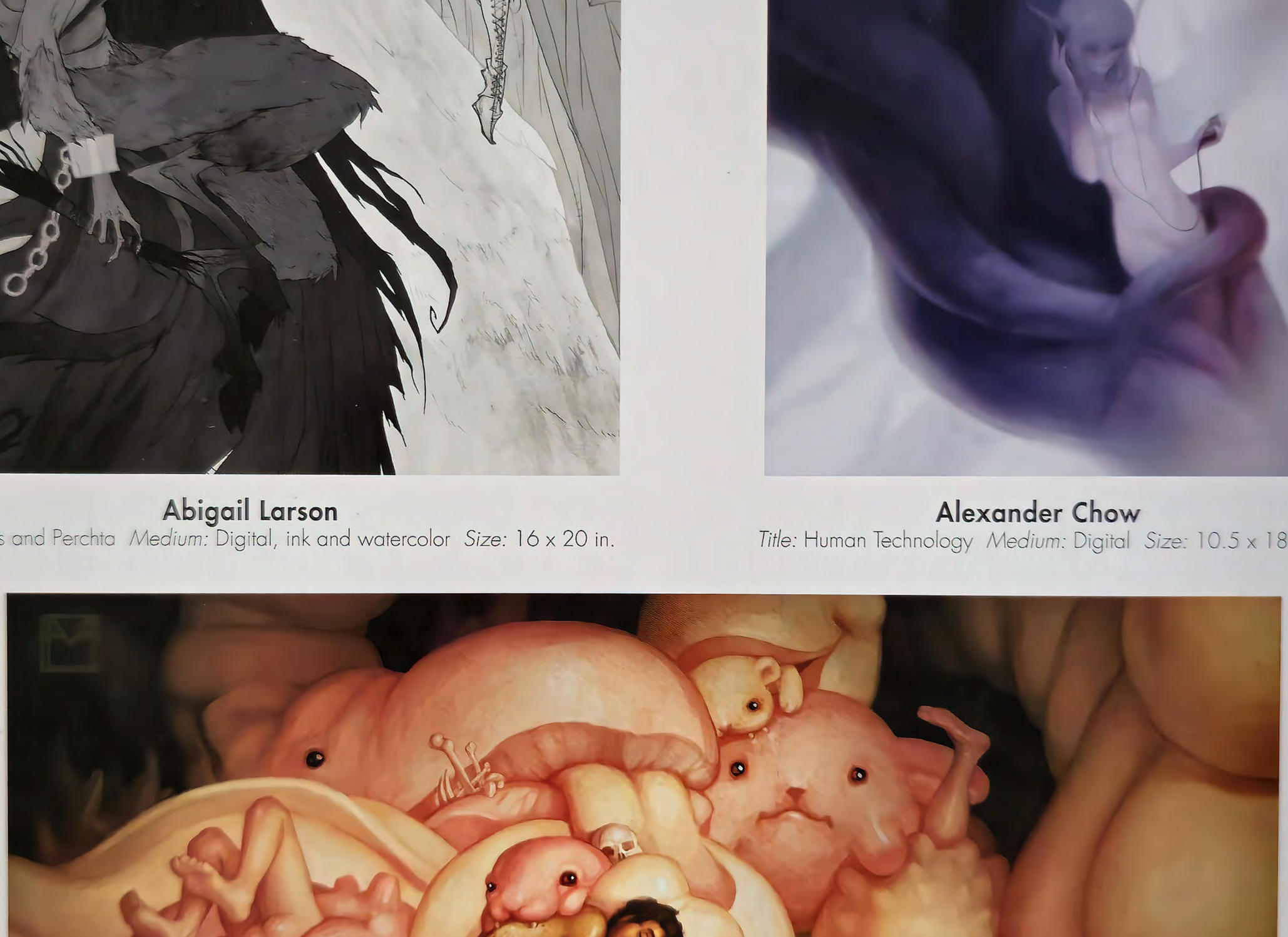
Title: Lord Beelbeth *Medium:* Oil *Size:* 20 x 30 in. *Client:* Harper Collins

Abigail Larson

Title: Krampus and Perchta *Medium:* Digital, ink and watercolor *Size:* 16 x 20 in.

Alexander Chow

Title: Human Technology *Medium:* Digital *Size:* 10.5 x 18 in.



Alyssa Menold

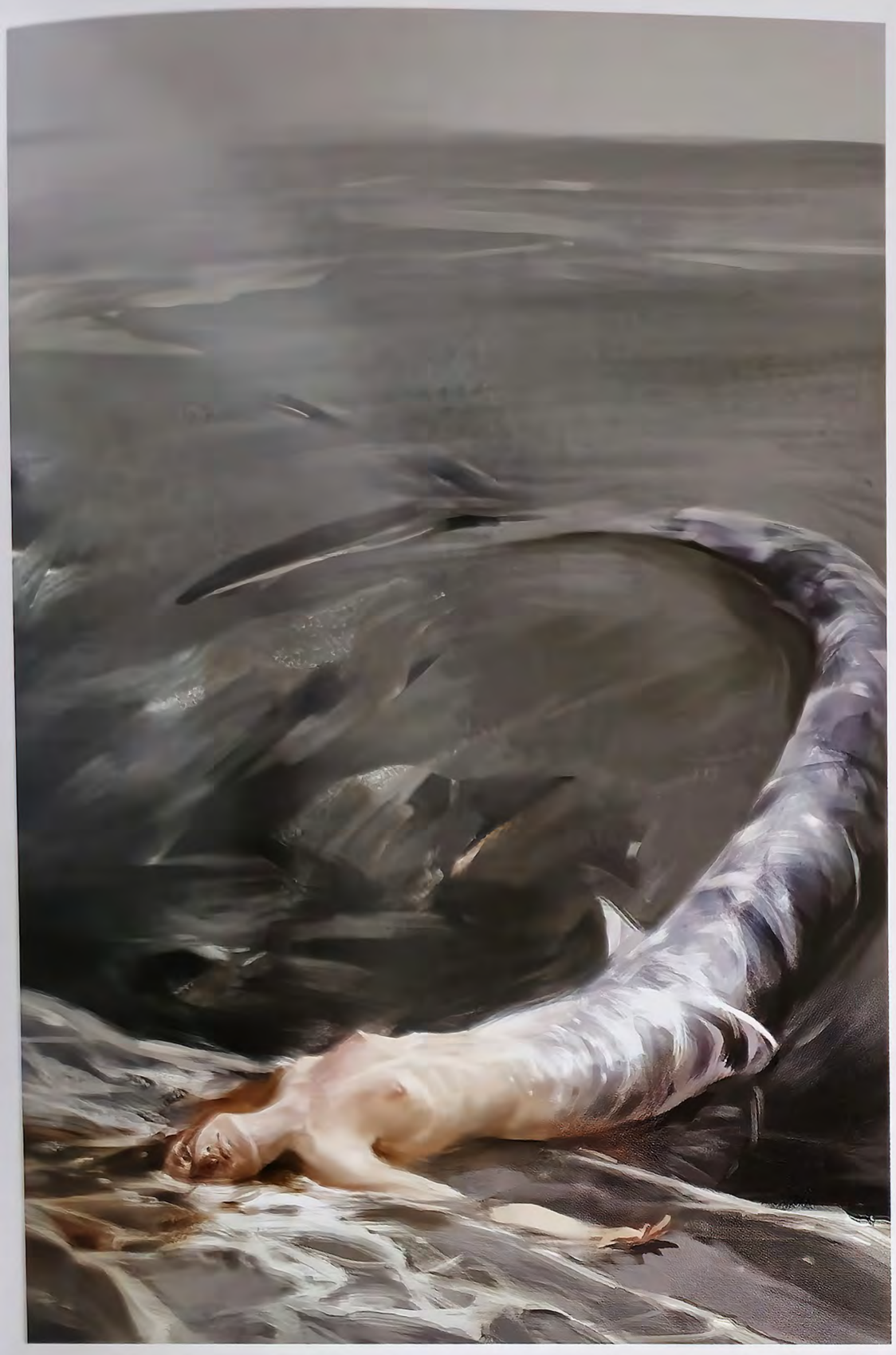
Title: Comfort *Medium:* Digital *Size:* 12 x 9 in.

Alexandra "Lexxy" Douglass
Title: Introcession *Medium:* Digital *Size:* 7 x 18 in.

Alex Dos Diaz
Title: Ascension *Medium:* Verithin color pencil and digital *Size:* 11 x 18.5 in.
Client: Light Grey Art Lab/ Cosmos Show

Anthony TW Meyers
Title: The Last Moon Rider
Medium: Graphite, watercolor and wax Prismacolor pencils *Size:* 11 x 16 in.

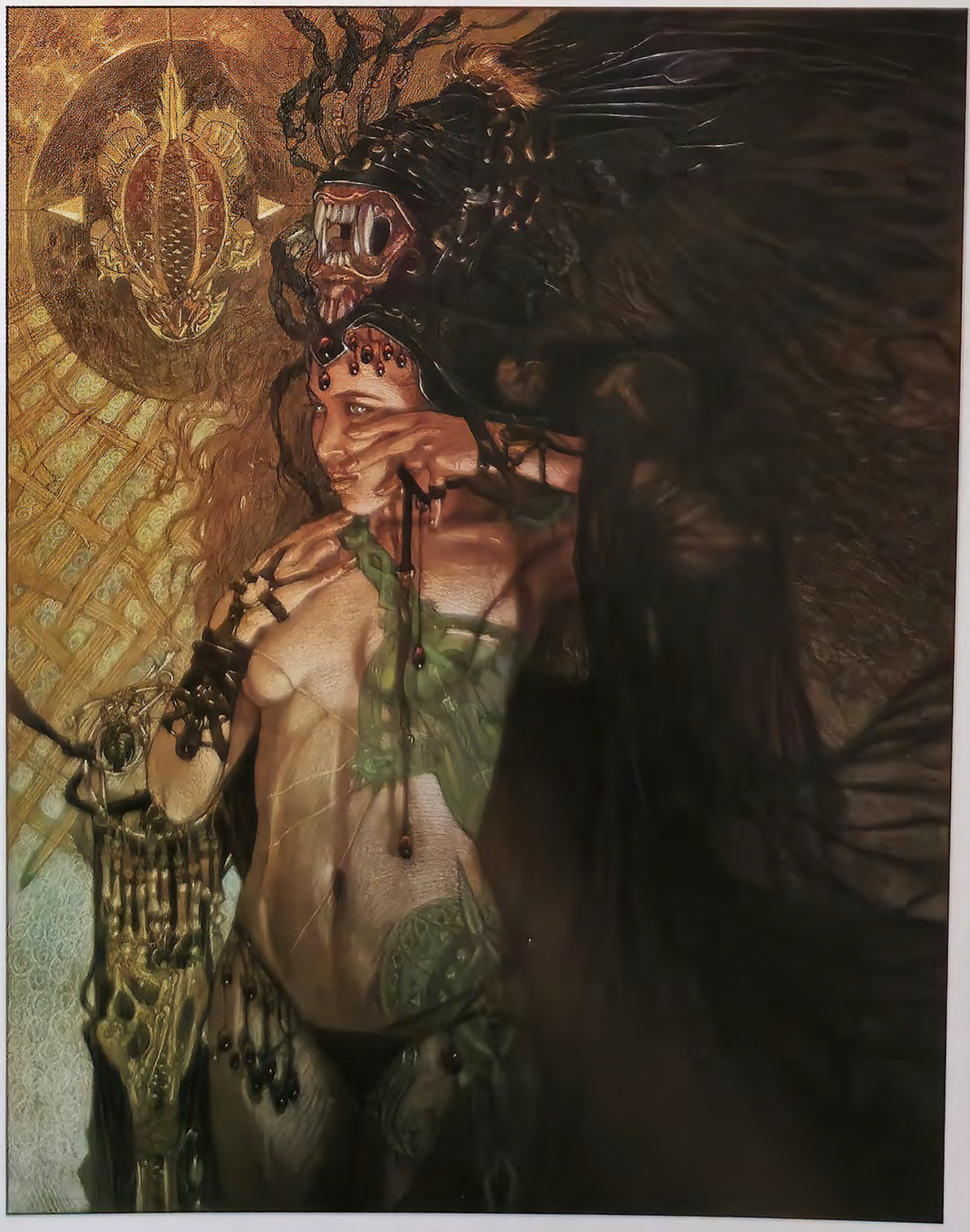
Andrew Sonea
Title: Lost At Sea *Medium:* Digital



Andrew Sonea
Title: Dead Mermaid *Medium:* Digital

Andrew Sonea
Title: Bat Scout *Medium:* Digital

Andrew Sonea
Title: Mermaid Jar *Medium:* Digital



Mark A. Nelson
Title: TL: Priestess *Medium:* Pencil, toned paper, digital color
Size: 12 x 14 in. *Client:* Grazing Dinosaur Press

Winona Nelson

Title: Guardian of the Eastern Door *Medium:* Acrylic and oil on masonite *Size:* 36 x 24 in.

Yoann Lossel

Title: The Gathering—Time and Space *Medium:* Oil and gold leaf on wooden board *Size:* 21 x 21 in.

Colin Boyer
Title: Emerge *Medium:* Digital

Annie Stegg Gerard
Title: Moonchild *Medium:* Oil on panel *Size:* 24 x 36 in.

Stephen Stark
Title: Surprise! *Medium:* Digital *Size:* 12 x 9 in.

Andrzej L. Olszewski
Title: Poor Mr. Beggins *Size:* 11 x 9 in.

Dane Madgwick
Title: Te Honunui *Medium:* Photoshop *Size:* 9 x 13 in.

Jason Raish
Title: Fushimi Inari Taisha *Medium:* Digital *Size:* 24 x 36 in.

Jerry LoFaro
Title: Rhinoceros Unicornis *Medium:* Digital *Size:* 20 x 28 in.

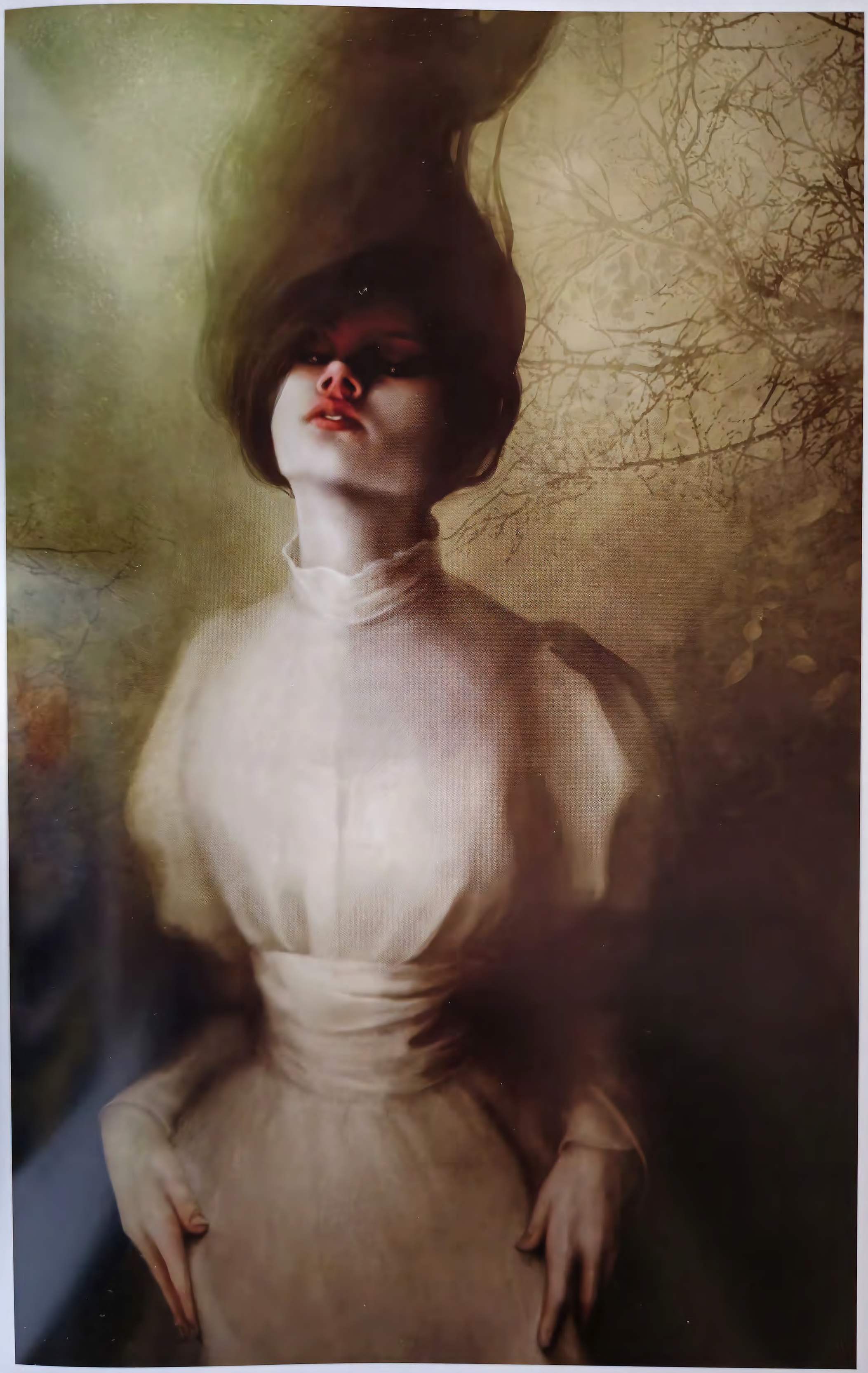
Adam S. Doyle

Title: Legacy Forest *Medium:* Oil *Size:* 24 x 18 in. *Client:* JGO Gallery

Artur Sadlos
Title: The Informant *Medium:* Digital *Size:* 20 x 9 in.

Chuck Grieb
Title: The Mere *Medium:* Casein *Size:* 9 x 12 in.

Marc Scheff
Title: Innsmouth Girl *Medium:* Acrylic and ink *Size:* 24 x 36 in.



Emily Steigerwald

Title: Under the Apple Tree *Medium:* Digital *Size:* 7 x 11 in.

Anthony de Sousa

Title: Aldaron *Medium:* Lead pencil and acrylic on paper burned *Size:* 18.5 x 12.5 in.

Anthony de Sousa

Title: Ovum Draco *Medium:* Lead pencil and oil on paper *Size:* 7.5 x 11 in.

Anthony de Sousa

Title: Uriel-Archangélus *Medium:* Lead pencil and acrylic on paper *Size:* 13 x 17 in.

Waiji Choo

Title: Scheria *Medium:* Digital *Size:* 35 x 14 in.

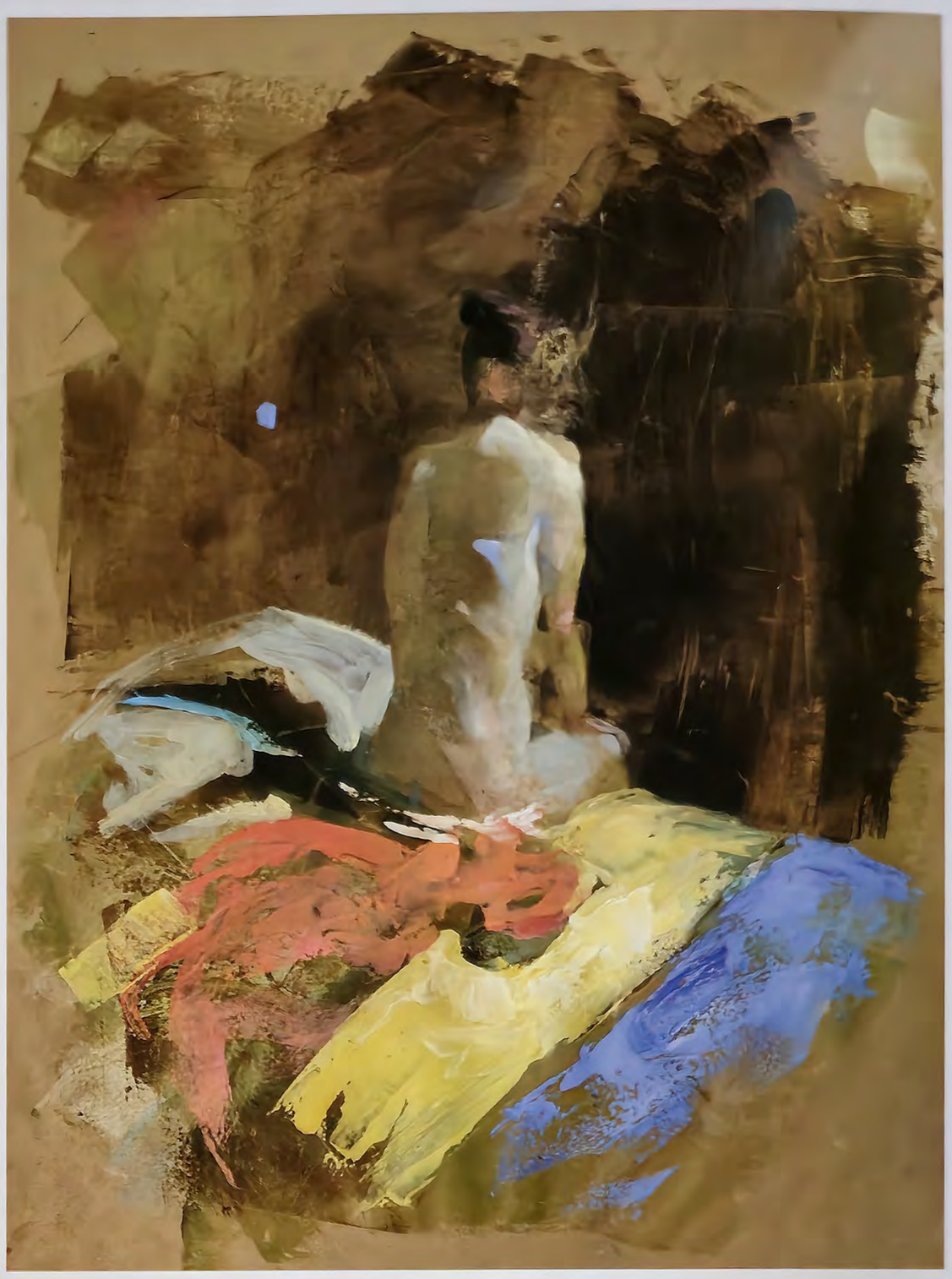
Petar Meseldžija

Title: Anima the Dreadful *Medium:* Oil on Panel *Size:* 70 x 50 cm. *Client:* Lionel Carrez

Eric Fortune

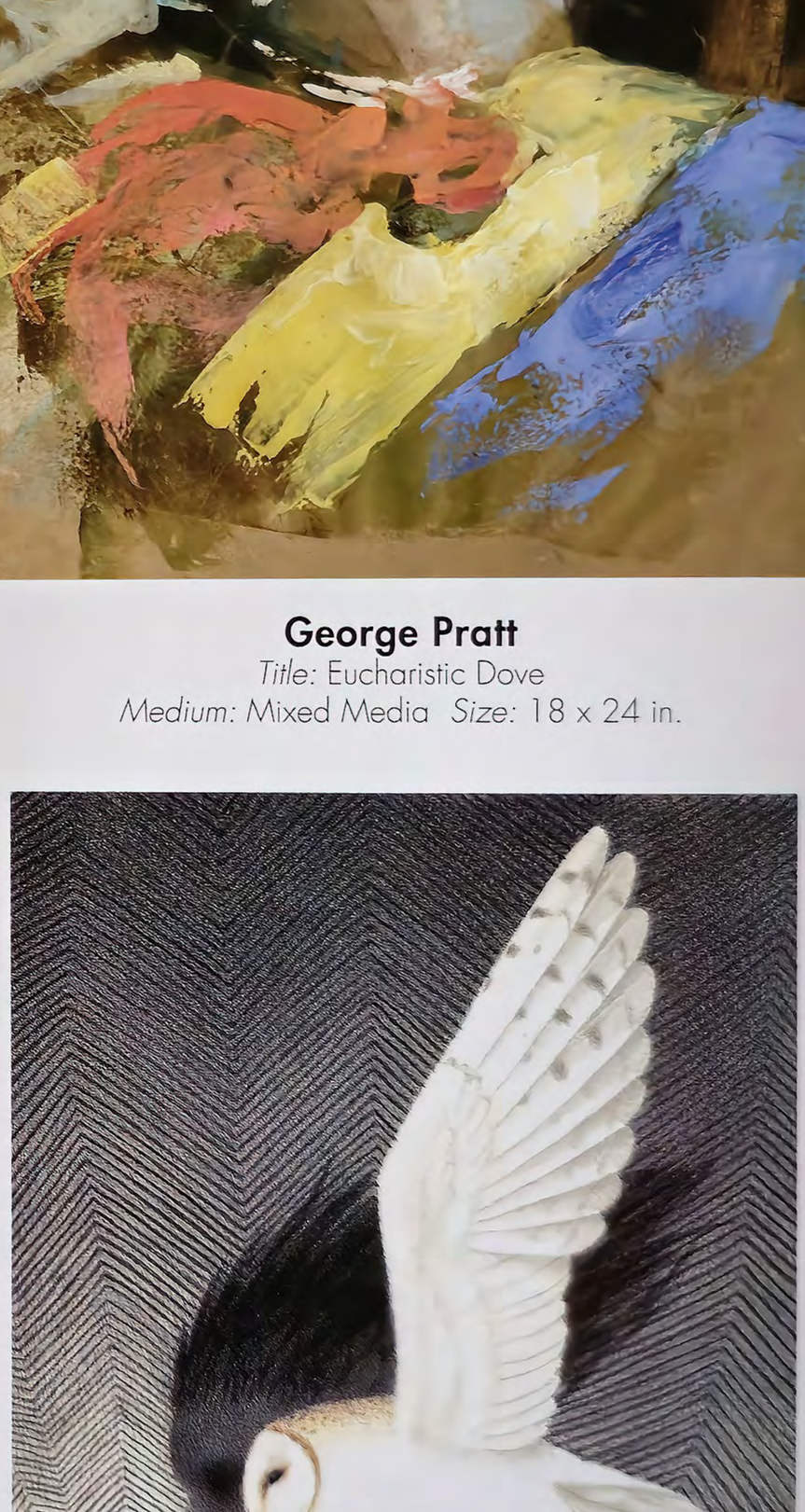
Title: Flight of the Fox *Medium:* Graphite on paper *Size:* 12 x 12 in.

Jasmine Becket-Griffith
Title: Poissons Volants: Les Poissons Bleus
Medium: Acrylic on panel *Size:* 12 x 16 in.



George Pratt
Title: Eucharistic Dove
Medium: Mixed Media *Size:* 18 x 24 in.

Steven Russell Black
Title: Cheshire Cat *Medium:* Oil on cradled birch panel *Size:* 24 x 36 in.



Julia Griffin
Title: Summon *Medium:* Colored pencil

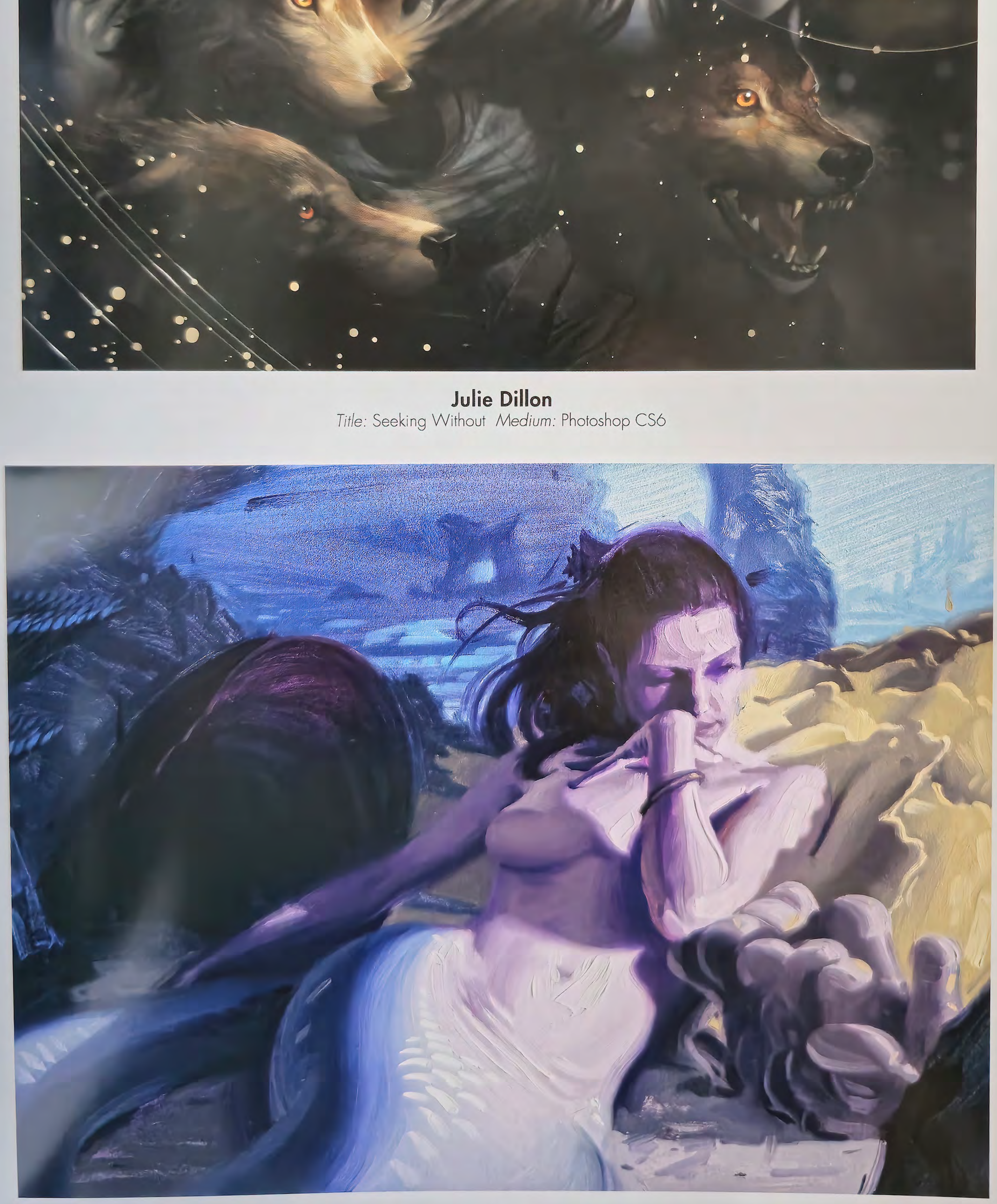
George Pratt

Title: West African Demon *Medium:* Oil on linen panel *Size:* 16 x 20 in. *Client:* Black.Light

Jan Weßbecher
Title: Farmer *Medium:* Digital *Size:* 26 x 19 in.

Jan Weßbecher
Title: Scout *Medium:* Digital *Size:* 12 x 6 in.

Julie Dillon
Title: Seeking Without *Medium:* Photoshop CS6



Rob Rey
Title: Brooding Study *Medium:* Oil *Size:* 8 x 6 in.

Goni Montes

Title: Illustration West 54 *Medium:* Digital *Size:* 18 x 24 in.
Client: Society of Illustrators of Los Angeles *Art Director:* Marc Scheff

Ling Wu

Title: Orphan and the Jeweler *Medium:* Maya and Photoshop
Size: 8.5 x 12 in. *Client:* leewiART *Art Director:* Jinpeng Xia and Ling Wu

Jan Vidra

Title: Serafein *Medium:* Adobe Photoshop CS3 *Size:* 17 x 22 in.

Ivan Tao

Title: Destiny Journey *Medium:* Digital *Size:* 30 x 42 in.

Greg Ruth
Title: Indeh Battle Skull Cave *Medium:* Sumi Ink, Graphite on paper *Size:* 9 x 12 in.

Rovina Cai
Title: In Search of Flowers *Medium:* Pencil and digital *Size:* 9 x 12 in.

Michael Manomivibul
Title: Of the Deep *Size:* 12 x 16 in.

Armand Baltazar

Title: Timeless Carriage Race 5 *Medium:* Pencil and digital *Size:* 9 x 12 in. *Client:* HarperCollins: Katherine Tegen Books *Art Director:* Amy Ryan

Armand Baltazar

Title: Timeless Street Cycle 4 *Medium:* Pencil and digital *Size:* 4 x 10 in. *Client:* HarperCollins: Katherine Tegen Books *Art Director:* Amy Ryan

Armand Baltazar

Title: Timeless Flight 3 *Medium:* Pencil and digital *Size:* 9 x 12 in. *Client:* HarperCollins: Katherine Tegen Books *Art Director:* Amy Ryan

J.A.W. Cooper

Title: Mischief *Medium:* Gouache and India ink *Size:* 10 x 14 in.

J.A.W. Cooper

Title: Give Me Darkness *Medium:* Acrylic and oil *Size:* 12 x 18 in.

J.A.W. Cooper

Title: Viscera *Medium:* India ink, acrylic and oil *Size:* 12 x 18 in.

J.A.W. Cooper

Title: Coup Coup *Medium:* Gouache and Ink in Moleskine *Size:* 10.25 x 8.25 in.

Jared Shear

Title: Diver Attack *Medium:* Digital *Size:* 32 x 32 in.

Jared Shear
Title: The Guardian of the Forest *Medium:* Digital *Size:* 34 x 16.5 in.

Tim Von Rueden
Title: Chase, The Dreamer *Medium:* Digital *Size:* 9 x 12 in.

Tim Von Rueden
Title: Red, The Fighter *Medium:* Digital *Size:* 9 x 12 in.

Michael C. Hayes
Title: Haven *Medium:* Oil on panel *Size:* 18 x 36 in.

Tran Nguyen
Title: The Lilac Lady *Medium:* Acrylic and colored pencil *Size:* 10 x 10 in.

Lindsey Look

Title: Manifest *Medium:* Oil *Size:* 7 x 7.5 in. *Client:* Month of Fear 2015

Karla Ortiz

Title: Nurture *Medium:* Graphite on paper *Size:* 5 x 8 in.

Karla Ortiz

Title: Omens *Medium:* Graphite on paper *Size:* 8 x 10 in.

Matt Dangler
Title: The Light *Medium:* Oil on panel *Size:* 6 x 6 in. *Client:* Copro Gallery

Miranda Meeks
Title: What Lies Beneath *Medium:* Digital

Yangtian Li
Title: Moonlight Ruin *Medium:* Digital *Size:* 20 x 10 in.

Miranda Meeks

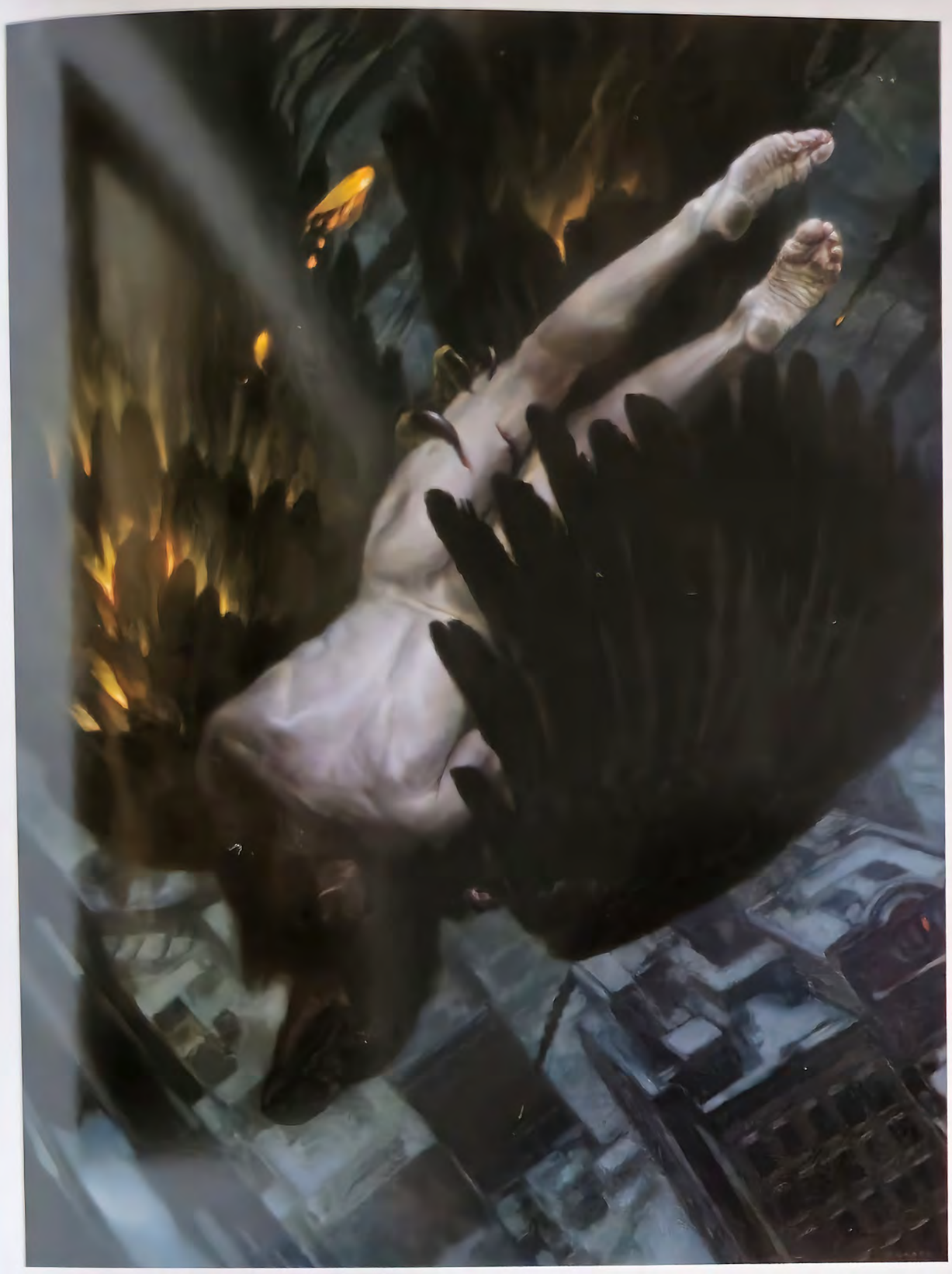
Title: Poe Sister *Medium:* Digital *Client:* Light Grey Art Lab

Ed Binkley

Title: Geppetto's Workshop *Medium:* Digital *Size:* 20 x 15 in. *Client:* Mazza Museum *Art Director:* Dan Chudzinski

Matthew Stewart

Title: Wizards of Urth *Medium:* Oil on panel *Size:* 30 x 48 in. *Client:* Bill Johnson



Donato Giancola
Title: Promethean Costs *Medium:* Oil on panel
Size: 36 x 48 in. *Client:* Jonathan Levine Gallery

Jean-Baptiste Monge
Title: Brian Froud and the Faeries *Medium:* Digital *Client:* Goblin's Way

Donato Giancola
Title: Beren and Luthien in the Court of Thingol and Melian *Medium:* Oil on linen *Size:* 110 x 60 in. *Art Director:* Christopher Redlich

Nicole Gustafsson
Title: Night Reader *Medium:* Gouache and ink *Size:* 6 x 8 in.

Stephanie Cost
Title: Gold *Medium:* Digital *Size:* 9 x 12 in.

Omar Rayyan
Title: Beer Barrel Bear *Medium:* Oil on panel *Size:* 16 x 20 in.

Stephanie Law
Title: When Flowers Dream 2 *Medium:* Watercolor
Size: 16 x 20 in. *Client:* Krab Jab Studio

William Stout

Title: Neverland Pirates (Crew of the Jolly Roger)
Medium: Ink and watercolor *Size:* 13 x 9 in.

Paul Bonner

Title: Ogre *Medium:* Watercolor *Size:* 42 x 43 cm.
Client: Guillotine Games *Art Director:* David Preti

Paul Bonner

Title: Ork *Medium:* Watercolor *Size:* 53 x 40 cm. *Client:* Guillotine Games *Art Director:* David Preti

Ryan Pancoast

Title: Mocamedes *Medium:* Oil on board *Size:* 11 x 14 in.

Ryan Pancoast

Title: Morning Hunt *Medium:* Oil on canvas *Size:* 14 x 18 in.

Allen Douglas

Title: Mermaid Evolution—Stage 1 *Medium:* Acrylic on board *Size:* 12 x 5.5 in.

Noah Bradley

Title: For All I Have Done *Medium:* Digital *Size:* 37 x 21 in. *Client:* The Sin of Man

Owen William Weber

Title: Beliefs Mean Nothing *Medium:* Oil on paper on masonite *Size:* 24 x 18 in.

Sean Sevestre
Title: Arch *Medium:* Photoshop *Size:* 21 x 13 in.

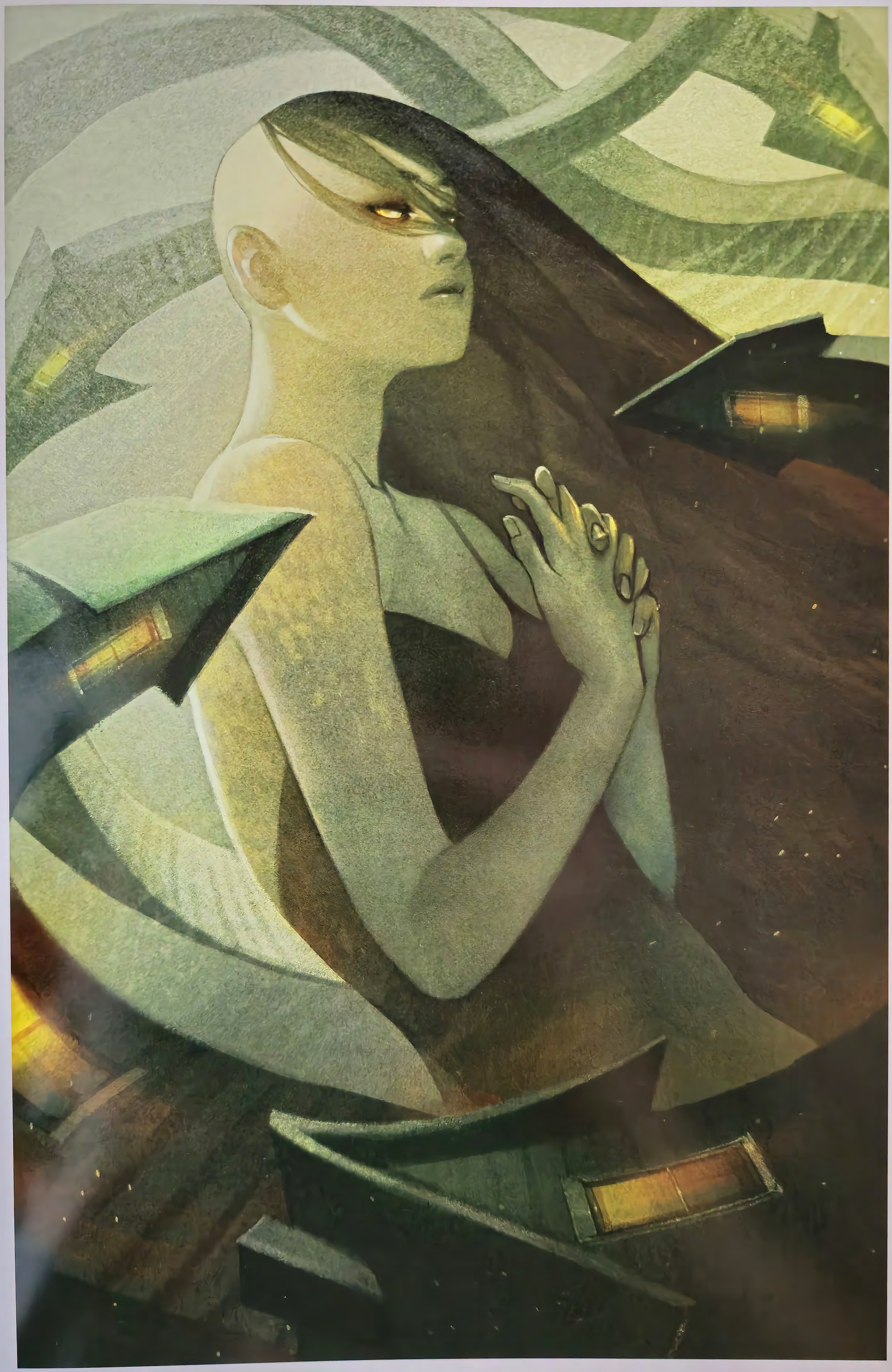
Tiffany Turrill
Title: Unseely Congress *Medium:* Watercolor *Size:* 13 x 19 in.

Rene Milot
Title: Anguished *Medium:* Digital
Size: 10 x 11.5 in. *Client:* Rene Milot Illustration Inc.

Reiko Murakami
Title: August *Medium:* Digital *Size:* 16.5 x 21.5 in.

Reiko Murakami
Title: The Scar *Medium:* Digital *Size:* 16.5 x 21.5 in.

Sho Murase
Title: Tired *Medium:* Ink on paper *Size:* 12 x 8 in.



Reiko Murakami

Title: Love Your Neighbor *Medium:* Digital *Size:* 13 x 20.5 in. *Art Director:* Scott Fischer

Pengfei Yan

Title: Plankton Observation Diary *Medium:* Digital 2D *Size:* 12 x 4.25 in.

Rongyuan Ma

Title: Daughter of the Dragon *Medium:* Mixed media
Size: 22 x 11 in. *Art Director:* Chen Lu

Scott Brundage
Title: The Builders *Medium:* Watercolor *Size:* 13 x 19 in.

Roberto Ribeiro Padula
Title: Rocky *Medium:* Photoshop *Size:* 14 x 14 in.

Shane Batistich
Title: Aleph Bet Soup, Iconic Soul Food *Medium:* Digital paint *Size:* 27 x 18 in.

Petar Meseldžija

Title: Prince Marko and the Fairy *Medium:* Oil on panel *Size:* 100 x 70 cm. *Client:* Ivan Cosovic

Eric Velhagen

Title: Soothe *Medium:* Oil on linen *Size:* 21 x 47 in.

Eric Velhagen

Title: Felines *Medium:* Oil on linen *Size:* 18 x 18 in.

Takeshi Oga
Title: Phobos *Medium:* Digital

Thomas Tan
Title: Absolution *Medium:* Digital *Size:* 9 x 13 in.

Thomas Fluharty
Title: Spider Stan *Medium:* Prismacolor 901 Indigo Bleu *Size:* 25 x 40 in.

Michael Whelan

Title: Her Own World *Medium:* Acrylic on canvas *Size:* 36 x 48 in. *Client:* Tree's Place Gallery

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For twenty-three years the *Spectrum* annual has been a showcase for the best and brightest creators of fantastic art from around the globe: it serves as an invaluable resource book for art directors, art buyers, publishers, and agents world-wide. Hundreds of copies are sent out gratis with the intent of generating additional work and exposure for the artists selected for inclusion in the annual. The circulation of *Spectrum* far exceeds those of other annuals and resource books; we deliberately maintain a price that makes it affordable for every budget. Our purpose and singular agenda is the promotion of the art and artists. We believe that *Spectrum* functions as a cost-efficient promotional forum and provides a bridge between creator, client, and aficionado as well. Spectrum is all about facilitating opportunities for creators, about growing the audience for imaginative work in all its forms, without pretension and without prejudice.

Spectrum 24 jury members include Laurie Lee Brom and Mark Newman with additional members to be announced. The Call for Entries poster this year is by Justin Gerard. To learn more about Spectrum and for information about the Call for Entries, please visit our website at spectrumfantasticart.com.

Artwork: Work in progress for the *Spectrum 24* Call for Entries poster by Justin Gerard.

The best-selling *Spectrum* series—often imitated but never equaled—continues with this lavishly produced 23rd annual. *Spectrum* is the premier showcase for imaginative fantastic arts in the book, comic, film, horror, illustration, sculpture, conceptual art, fine art and videogame genres. With exceptional images by extraordinary artists, this elegant, full-color collection showcases an international cadre of creators working in every style and medium—both traditional and digital. The volume features over 500 works by nearly 300 diverse visionaries, including Julie Bell, Rovina Cai, Brom, Frank Cho, Annie Stegg Gerard, Donato Giancola, James Gurney, J. Anthony Kosar, Vance Kovacs, Iain McCaig, Victo Ngai, Tran Nguyen, Karla Ortiz, Terryl Whitlatch and Allen Williams. *Spectrum 23* continues the freshness and excellence that was established over twenty years ago.

"*Spectrum* is so much more than an art annual. It's 'The Book of Dreams.' It's the very best from the contemporary fantastic-art community, gifted to the world each year with pride, gratitude and the most profound joy. Prepare to be astonished. The breathtaking artwork within is where yesterday's impossibles become today's new moon landings, where artists and art fans discover bold stars and sublime constellations of inspiration—all within the flip of a page."

—John Picacio , Hugo Award-winning illustrator

"*Spectrum* provides a necessary salon—a gallery of the best works of contemporary illustrators working in diverse fields, not just fantasy art *per se*. For, indeed, fantasy and sci-fi art is not only the portrayal of dragon-ish lore or the ray gun. *Spectrum* gloriously shows how much more this genre can be—from the internal landscapes of the human soul to the far reaches of the cosmos and beyond, to dimensions that only art can realize.

—Terryl Whitlatch, acclaimed creature designer for Disney and Lucasfilm

Front-cover art: "The Year of the Ram," by Android Jones
Back-cover art: "Behind the Veil," by Julie Bell

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